

PACKED FULL OF TIPS AND IDEAS

ARTISTS'

DRAWING & INSPIRATION

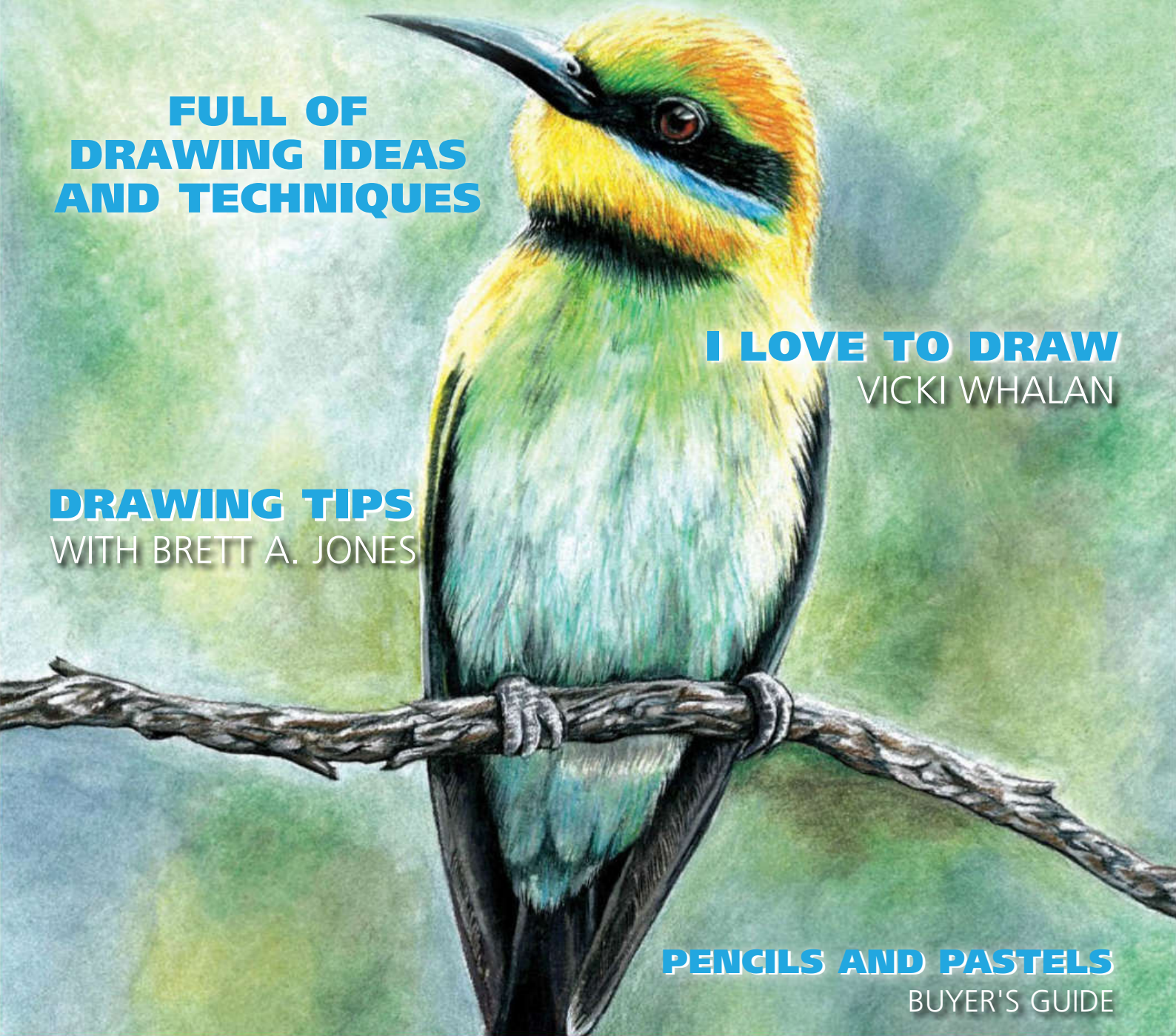
**FULL OF
DRAWING IDEAS
AND TECHNIQUES**

I LOVE TO DRAW
VICKI WHALAN

DRAWING TIPS
WITH BRETT A. JONES

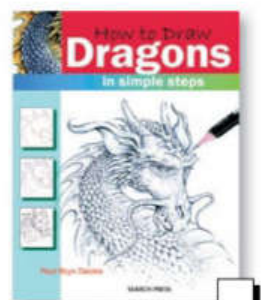
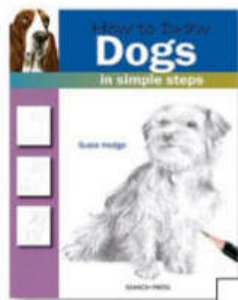
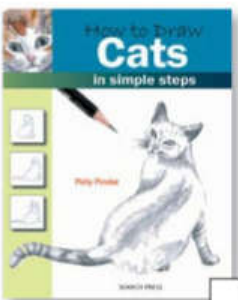
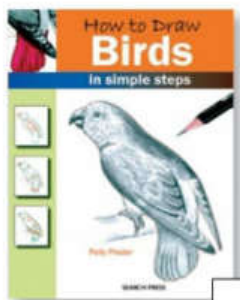
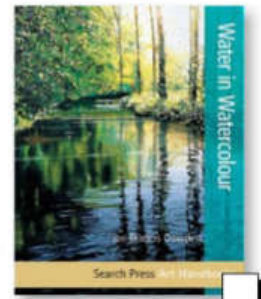
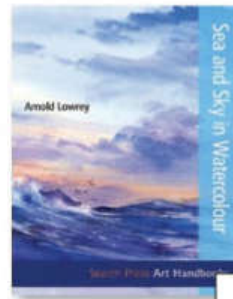
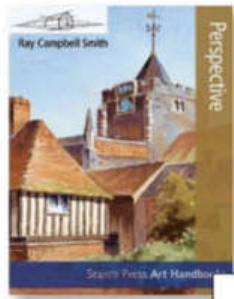
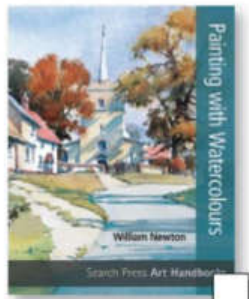
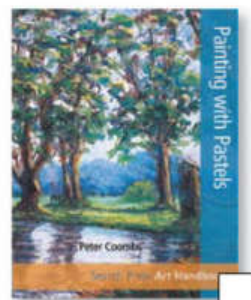
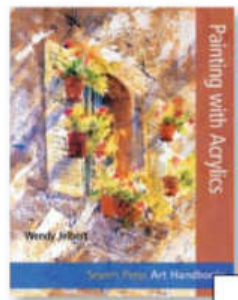
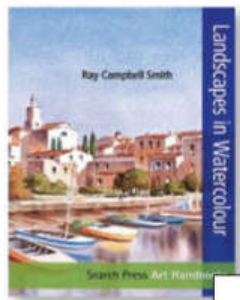
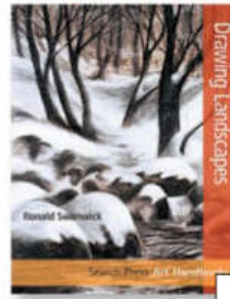
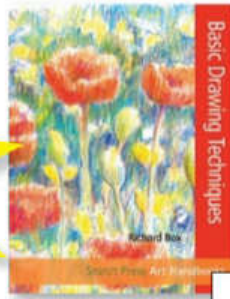
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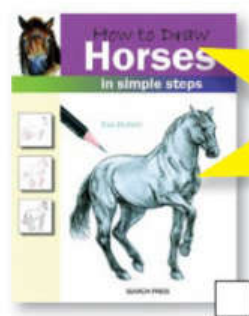
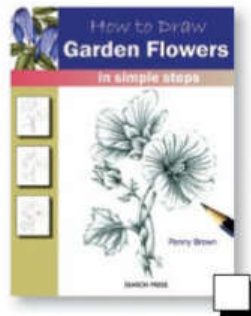
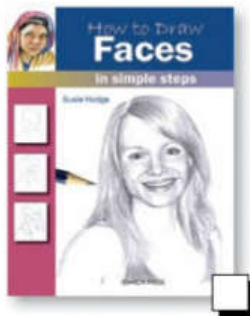
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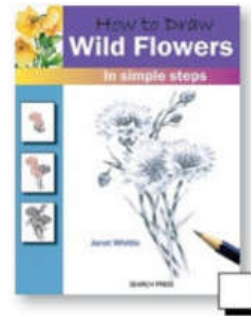
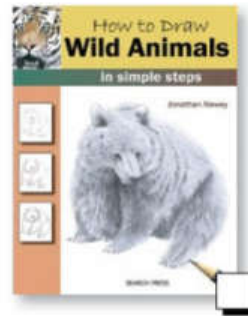
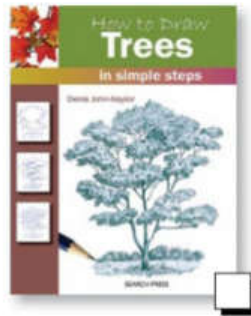
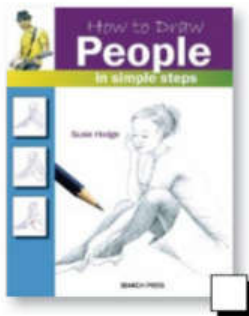
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Editor's Note

In this edition of Artist's Drawing and Inspiration, we have featured one of Australia's best artists. Brett A Jones has an amazing inspirational demonstration with hints to many of his techniques and drawing style. Be sure to look out for his third book, Drawing with Brett A Jones – issue 3, on sale now in newsagents.

We also have another five artists showing their pencil and pastel drawing abilities. We discover their passion for art and drawing, and get a heap of ideas to improve your own techniques.

Apart from our amazing artists, there are pastel and pencil demonstrations and also a pastel and pencil product guide. With heaps of different product reviews, we are sure you'll find some great ideas for your next shopping trip to your local art store.

We would love to see what our readers are doing, so please send photos of your work to Drawing and Inspiration Magazine, PO Box 8035 Glenmore Park NSW 2745 or simon@wpco.com.au. I'm really looking forward to seeing your artistic work and creativity.

And one last thing, you can now follow us on Facebook, so you can keep in touch by liking our Facebook page.

Keep on drawing!

Simon and team



Katrina McFarlane

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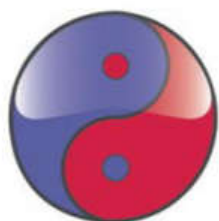
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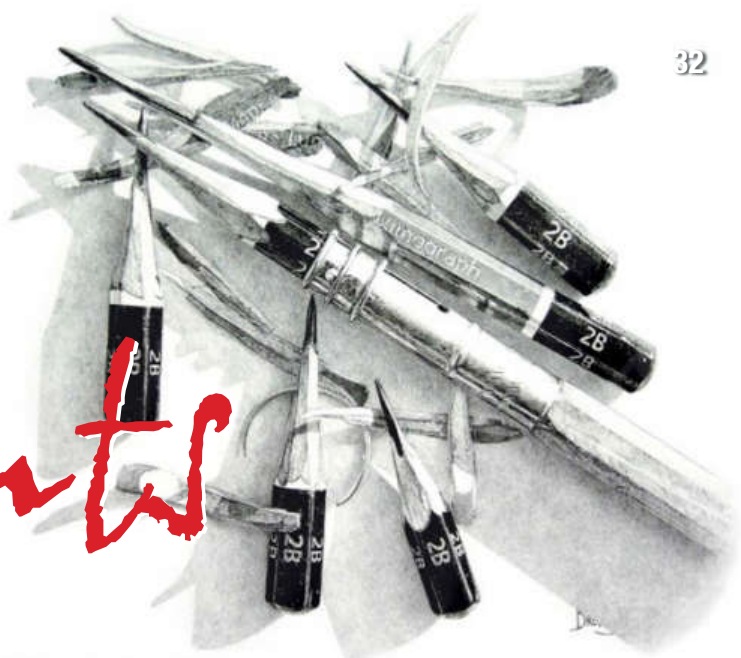
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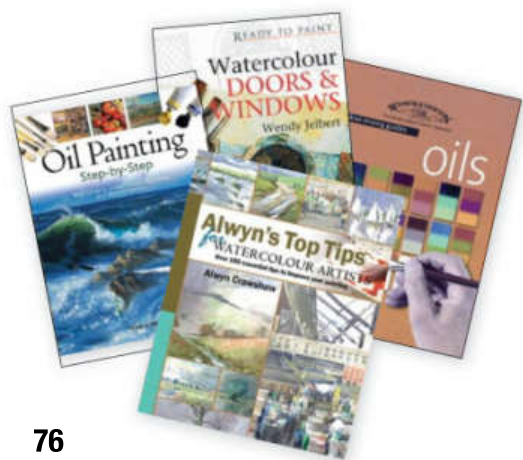
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Woodland's **gallery**



My name is Steven Gooch and I live in Perth. I have been drawing since I was 12, and I'm always exploring different techniques to improve my drawings. I guess my inspiration comes from other talented artists, and always learning from them.

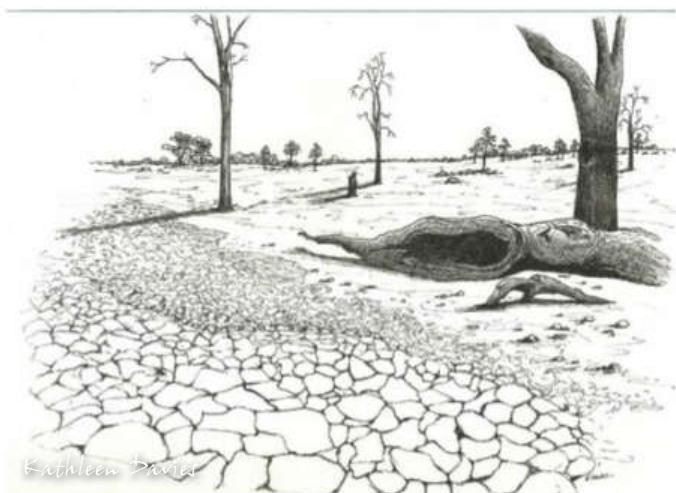
Depending on my mood as to what inspires me, I do like to do nature in all forms, especially the African Cheetah. I do my research before I start a project, noticing any details about the subject.

I like using HB-2 up to HB-6 pencils, and sometimes just a little charcoal. I am always adding and subtracting, deciding as I go along. I like to challenge myself to see how far I can go as a future artist.

I enjoy drawing for relaxation. Maybe one day I would like to be remembered for my work, and to inspire others.

*Kind regards
Steven Gooch*

These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.

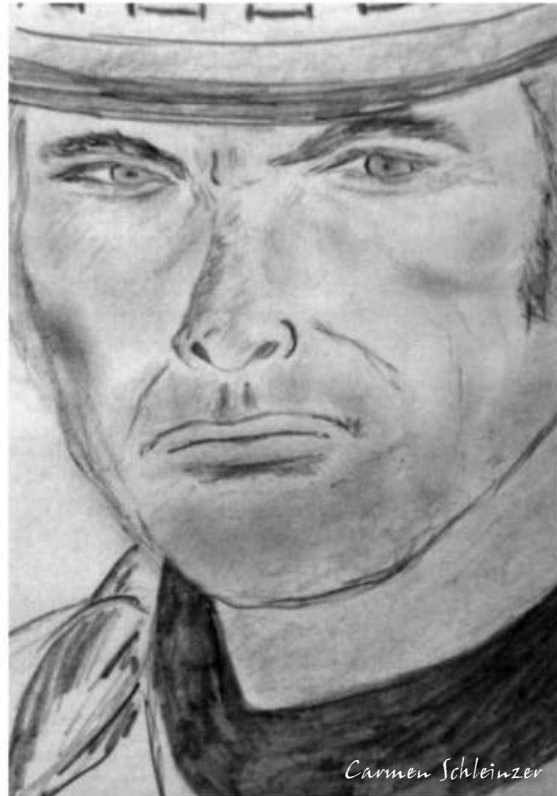


KATHLEEN DAVIES

Kathleen has worked with NSW National Parks and Wildlife, Department of Environment and Climate Change, Parks Australia in Kakadu and Uluru in the Northern Territory, and as a journalist and editor throughout the north, mid north coast of NSW, the New England Tablelands and north-west regions of NSW, and so much more!

Her art training includes study of drawing fundamentals, spray painting and airbrushing techniques, fashion design and drawing, and self teaching.

Woodland's **gallery**



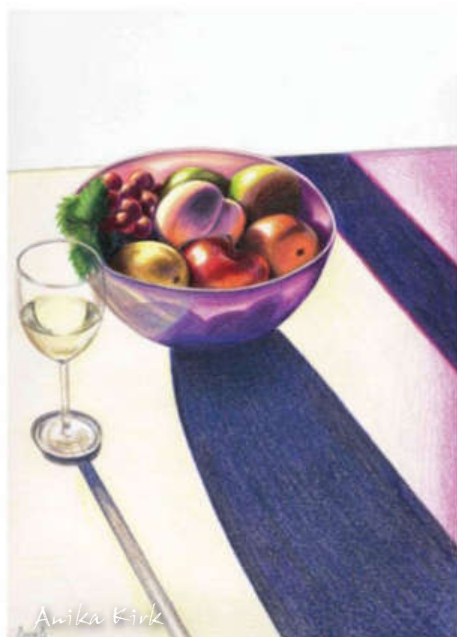
Carmen Schleiner

I live in a small town in NSW in the outback and have loved drawing since I was a young girl. In the last few years I have also begun painting with Acrylics. I now would love to do some Art Courses since having retired after 36 years in Nursing. I get inspired by art magazines such Artists Palette which give me great ideas and motivation to continue my passion.

Anika Kirk

My name is Anika Kirk and I am 30 years old from the Gold Coast. Since I was young I have always been interested in art. My parents tell me that as soon as I was old enough to hold a pencil she would sit me down with some paper and I could entertain myself all day, and to this day not much has changed! After graduating high school I drifted away from drawing and painting and concentrated on crafts such as jewelry making.

It has only been in the last year or so that I have really got back into drawing and found my preferred technique and medium. I do most of my work in colour pencil and I like to draw on coloured card.



Susan Robjant

My Passion and My Peace



A bad car accident changed the way this artist viewed her art: what was once her beloved hobby is now a wonderfully cathartic tool.

I was born in Melbourne, Victoria and currently live there with my amazing husband and two small children.

For as long as I can remember, I have always loved drawing, painting and creating. I was always happiest in my own little world with a pencil in my hand and nothing but the image I was trying to create in my mind. It was my escape and my talent, and I loved it. When I was young I would mostly draw animals, in particular, horses. I would draw or paint them over and over in many different styles.

I had no real knowledge of the different mediums or papers available, and for which style of art they were best used. I drew and painted on anything I could get my hands on, including painting murals on the walls of Mum and Dad's bathroom! But most times it was just paper. Dad was a printer by trade, so there was never a shortage of random paper around for my endless creativity.

My favourite subject at school was, of course, art, and in year 12 VCE we had to choose a theme and explore it for the last half of the year, and ultimately produce three cohesive pieces which would be graded at exam time. The theme I chose was "Horse Power", which was the combination

and comparison of horse and machine. I loved this, as it took me out of my comfort zone with horses by including other forms of horse power such as cars, motorbikes and fighter jets.

I learnt a lot of new techniques and was introduced to great quality pencils provided by the school. I graduated with an A+ and an outstanding academic performance in Studio Arts. This boosted my confidence in my art a lot.

I continued to draw but over time progressed more into painting. I always painted with acrylics and usually painted on stretched canvas. I started painting flowers, tigers and birds. I improved and learnt with every piece that I did.

I love painting, but my heart prefers pencils, in particular graphite pencils. So when I returned to creating with pencils, I found I had improved, and drawing became even more natural to me.

I had been told many times to do something with my art but I never knew what or how, and certainly never really felt good enough to promote myself as an artist. I kept myself busy with things such as horse riding and working and drew or painted in my spare time, never taking it too seriously.

But in 2007, a car accident changed a lot for me and forced me to slow down and ultimately struggle to do things I so easily did beforehand. I did two years of physiotherapy and some rehabilitation. Over time I have improved greatly, but still suffer a lot of pain today, having good and bad days. I find some activities, so easily done in the past, now leave me in agony. In 2009 my gorgeous son came along, followed by my beautiful daughter a few years later.

I settled into motherhood and began drawing again, except that this time it meant even more, helping take my mind off my pain, giving me a focus and a drive, and helping me escape any stress and negativity. It has become my passion and my peace. And finally, since the accident, I have felt more confidence with a real sense of achievement. But still, the majority of my drawings were only seen by me and of course, my ever supportive husband.



By your side



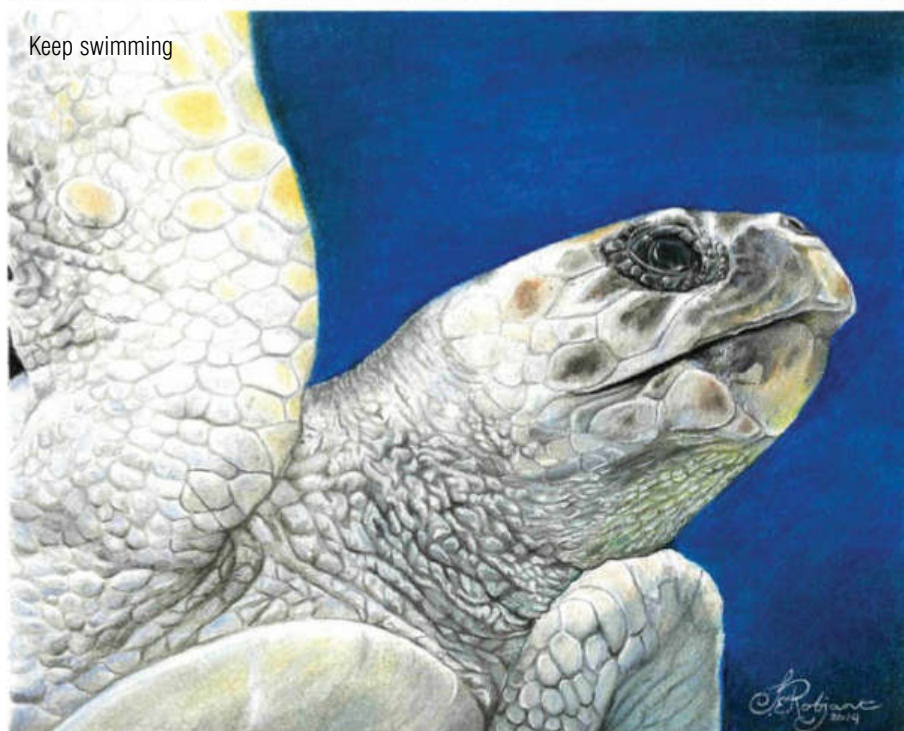
Jazz and Roxy



Clowning around



Through her eyes



Keep swimming

In the last few years I have started experimenting with ink and Zen tangle inspired pieces combined with the use of graphite. I was drawing my first piece like this while I had a very good friend on my mind, who was overseas on a trip at the time. I decided to create a piece with her in my thoughts so that she could have it. She loved it and gave me the little nudge I needed to boost my confidence enough to start nervously posting a few of my works on social media for my friends to see.

I was amazed by the initial support from friends, and soon after set up a Facebook art page and joined several art groups on line where I have learnt so much more and met some amazing people with equal passion for their art. These people have now become a wonderful support and endless source



St. Robjant
2014

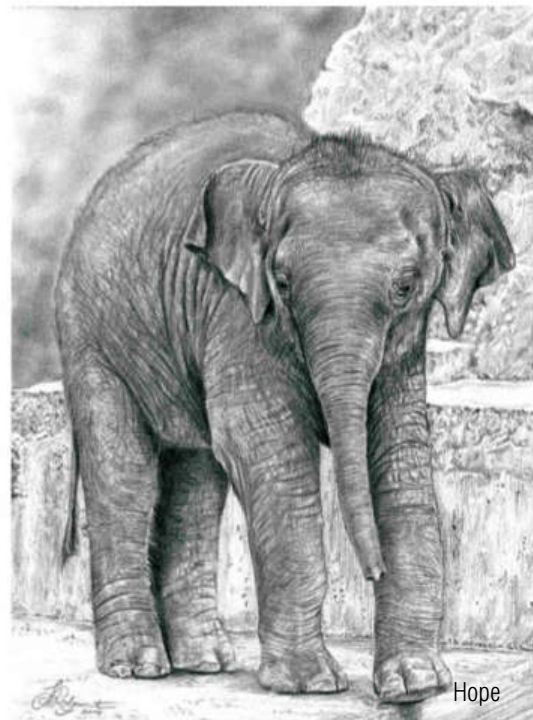
Colourful dreams



Thinker



Rainbow bee eater



Hope

of encouragement and inspiration. I started getting commissions and my page spread quite quickly around the world. I am still humbled by this and cannot believe that I am finally getting my art out there and achieving my dreams.

I now love drawing a wide variety of things, in particular, wild animals. I

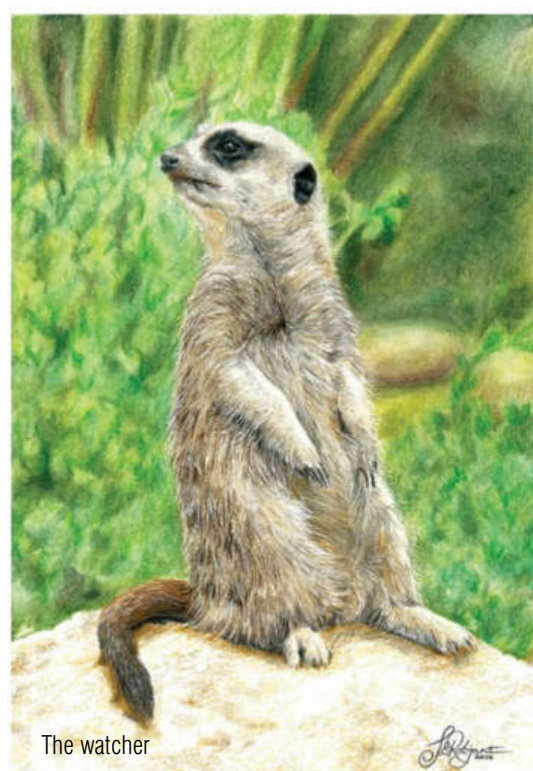
enjoy trying to capture their beautiful personalities and characters. I hope that when people look at my art, they see the subject and its soul, and not just see a recreation of a photograph. I'm hoping they will form a connection with them and it will raise their awareness for the animal's plight, especially with the endangered

species such as the Sumatran tigers, orangutans and elephants, and our own Australian threatened wildlife.

All of my drawings are from my own reference photos or photos that I have been given permission to use by friends, clients or artist reference sites. I love drawing from my own photos more than anything, as it has so much



Always my girl



The watcher

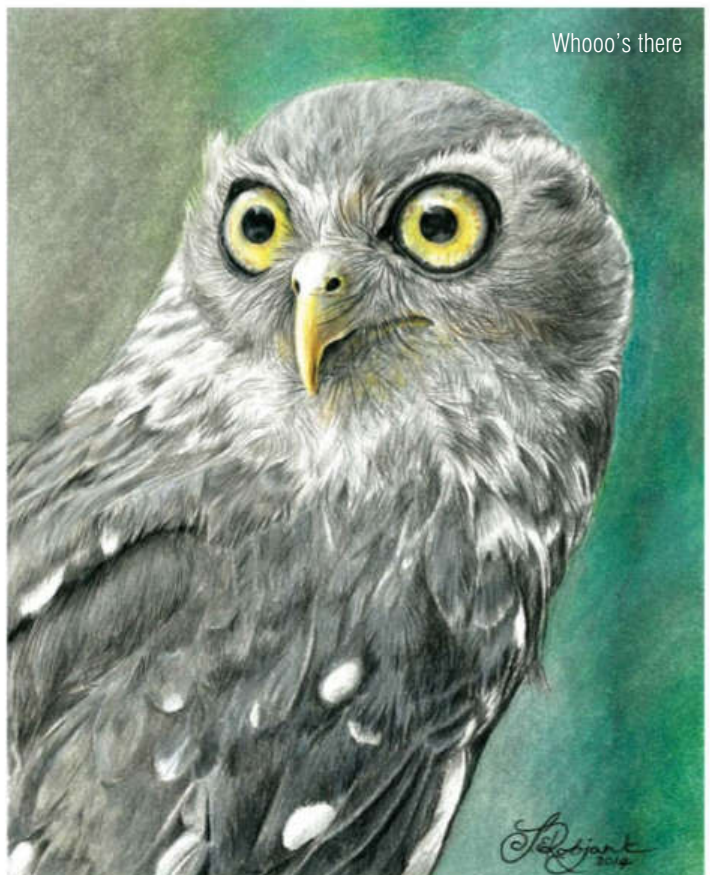


Little devil

more meaning. It is a memory from something I have seen and hold dear and I am passionate about. My pencils of choice at the moment are Staedtler Mars Lumograph graphite pencils in several different values and Prismacolor Premier pencils. I also have some Derwent watercolor pencils that I occasionally use for backgrounds and a few mechanical pencils with 2B and HB leads. For the ink I am using Unpin fine liners. I am looking to get some Faber Castell Polychromos pencils very soon and hope that these, combined with the Prismas, will help me further develop my colour pencil techniques and style.

I am yet to enter any competitions or exhibitions but I hope it is on the cards in the future. I am self-taught and still feel that even though I have a style, I am yet to define it and develop it to my highest potential.

To follow my journey, or if you would like to contact me, you can find my art page at www.facebook.com/susanerobjant.art Or follow me on:
www.pinterest.com/SRobjantart/
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Whooo's there

Pencils

Zentangle Inspired Art

By Susan Robjant

Finding it both meditative and relaxing, this artist draws tangles to create her subject matter.

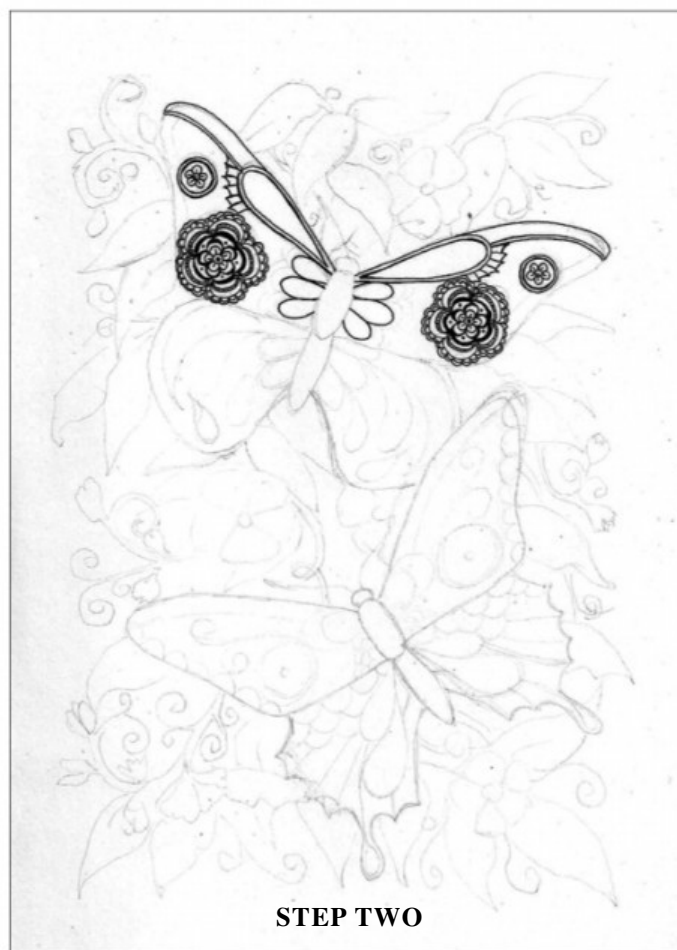


MATERIALS

- Staedler Mars Lumograph HB, 2B & 4B
- Uni Pins Black fine line pens in 0.2, 0.3, 0.5 & 0.8
- Black Faber Castell Polychromos
- White Prismacolor Pencil
- Prismacolor Colourless blender
- Canson 110gsm paper
- Reference photo (optional)



STEP ONE



STEP TWO

This type of drawing is what I believe to be known as ZIA (Zentangle Inspired Art). True Zentangles are miniature (about 3.5-inch/89mm) square paper tiles. The many patterns, known as tangles, are black and white abstract art. This art form is believed to be meditative and relaxing as you become engrossed in each pattern. Which is why, after returning to art after my accident, it was a good place for me to relax and ease my way back into drawing. I combine graphite backgrounds and my tangles form animals, which is why it is Zentangle Inspired Art.

STEP ONE

I start by lightly sketching out my drawing. I usually work from reference photos and roughly grid or measure out the image as I draw, but this one was just freehand. I lightly and

loosely start to create some patterns on the wings of the butterfly. I used an HB pencil, very lightly.

This first stage with any drawing you do is where you want to spend a bit of time. It is when you want to be sure you have your proportions as you would like them and make sure you're happy with how it looks before starting, as it is much easier to correct anything that you're not happy with before starting with the ink pens.

STEP TWO

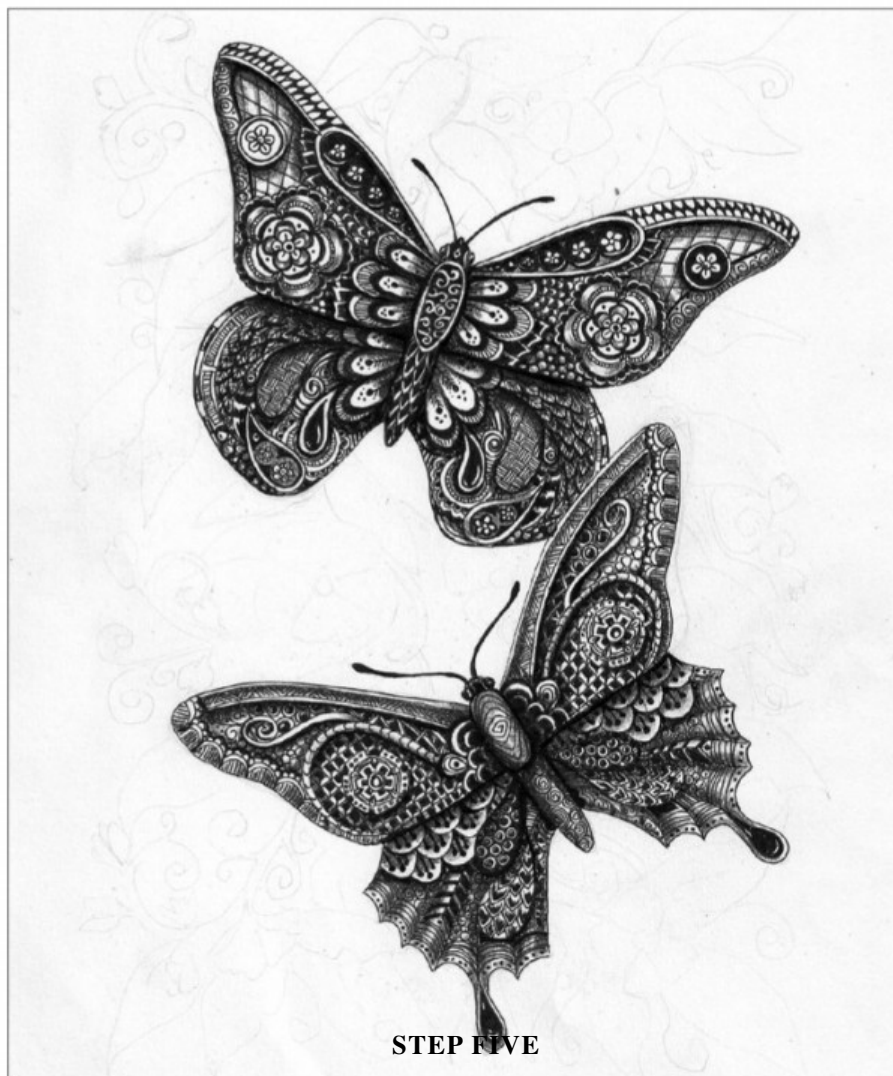
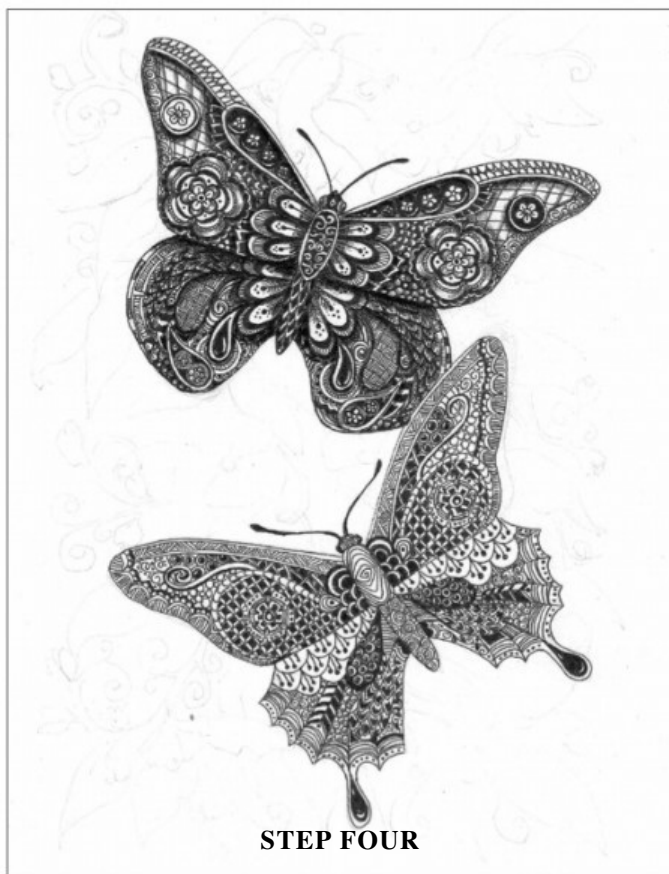
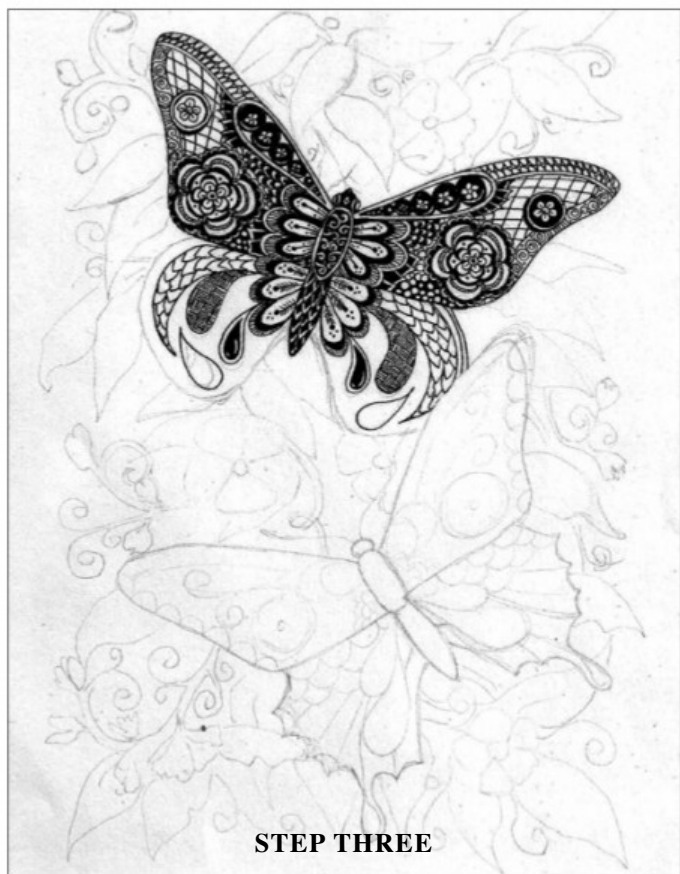
The next step is starting to draw my patterns on the butterflies with ink fine line pens. I use Uni Pens fine liners. I try to use patterns that flow with the subjects' shapes and patterns that suit the feeling of the picture. An example of this is curls; flowers circles for a softer feminine look or sometimes I may do more

lines, checks, or cog shapes for a different look and feel to the picture.

I usually start out with my finest pens such as the 0.1, and 0.2, this way, if I don't get a line perfect I can use stronger lines over it to change it slightly and this way also I get nice, fine details in the patterns and work up from there. I keep the patterns fairly even but I don't mind if each wing is not a perfect mirror image. In real life, animals and humans don't have perfect symmetry from one side to the other.

STEP THREE

I just continue to fill the butterfly wings and body with patterns. It is fairly two dimensional at this point. I don't worry about shading until I have finished my patterns. But that's a personal thing. You may prefer to complete one section at a time and that's fine too.



STEP FOUR

Once all the patterns are drawn in the ink, I take either a black pencil or a grey lead depending how dark I would like the shadows and definition to be. In this case I used a black Faber Castell Polychromo pencil. I started shading around the edges and underneath patterns to create shadows. This is where your butterflies start to come alive and look more three dimensional. It helps if you determine your light source before starting this part. I often draw a tiny sun on the edge of my paper where I want the light direction to be from, so I have a constant reminder as it's easy to get carried away and forget. I also have used a white Prismacolour pencil to add some very subtle highlights on some of the black sections.

STEP FIVE

Once all the shading is complete on the butterflies, I often blend my shading a little bit. If I have used graphite I will use a small tortillion, or

if, as in this case, I have used a black coloured pencil, I will use a colourless blending pencil.

STEP SIX

Now the butterflies are finished I move on to my graphite and ink background. In this picture I have not done scenery, but more of a pattern of flowers and foliage. Again I use an HB and start drawing on the leaves and flowers.

FINAL STEP

I go over the leaves and flowers using first a 2B for the darker sections then a 4B for the dark shadows under the leaves and flowers. Always try to keep your light source in mind when you do this. As my very last step I chose to use the ink pens to further darken the darkest shadows of the flowers and leaves.

To follow my journey, or if you would like to contact me, you can find my art page at www.facebook.com/susanerobjant.art Or follow me on:

www.pinterest.com/SRobjantart/

www.twitter.com/susanerobjantart ■

ARTIST'S HINTS AND TIPS

- Always spend a lot of time getting your preliminary sketch right. It is much easier to fix anything at this stage.
- Whenever possible, try to use your own reference material. I think you have so much more passion when you're drawing from an image you have personally taken. It helps you to get a good feel and understanding of the subject, and also avoids any copyright issues.
- Try not to compare your work to other artists, although I am guilty of this. Other artists are no better or worse. No one has it right or wrong. Art is subjective and artists all have different styles. If your drawing makes you happy creating it, then it's just perfect.
- Never stop learning from each piece you do, and don't be afraid to branch out and try new things.



Vicki Whalan

I Love to Draw

A lifetime of creative pursuits has culminated in the broad successes of this Australian artist.

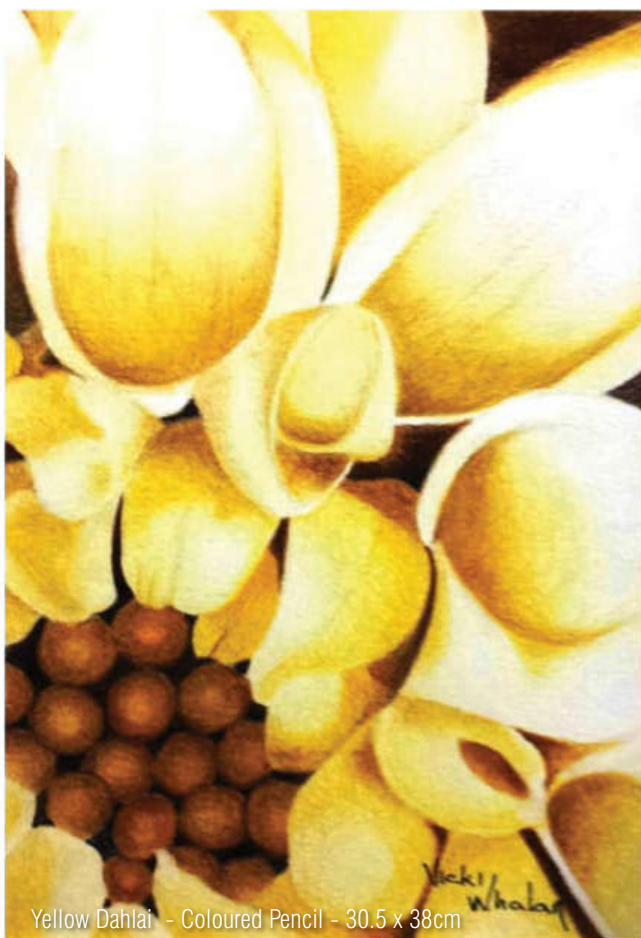
I have always enjoyed drawing, painting, and creating. As a child, rainy days never bothered me – this

was an opportunity to stay inside, happy for hours with my pencils and paper. To this day I can still recall the smell

associated with opening a brand new, wooden box of pencils. Bliss! Even now, many years later, there is still a

Red Flowering Gum - Pastel - 47 x 36cm





Yellow Dahlia - Coloured Pencil - 30.5 x 38cm



Torch Ginger Pencil 7 x 25cm

sense of excitement associated with beginning to develop a new drawing or painting.

I have always been creative. I worked as a florist for many years and my love of flowers is evident in many of my artworks. I have also designed and published many embroidery and beading projects for various magazines.

I have always enjoyed drawing and did study art at school. It was not until later in life that I had the opportunity to actually take my art further. I first began painting folk art, attending lessons to improve my brush strokes and techniques. I also had the opportunity to attend local drawing and watercolour lessons with a wonderful Australian watercolour artist, Bob Smith.

When I was in my forties, I had the chance to study Fine Arts through TAFE NSW. I am a firm believer in the adage "Never give up on your dreams". What a wonderful

experience! Formal study opened my eyes to so many new ways of looking at things, allowing me to develop and improve my artwork. Personally, it also had the added advantages of allowing me to associate with likeminded people, somewhere to discuss and admire art, a place to hear other points of view and receive honest, constructive criticism of my work. In short, it was an amazing time of personal growth for me.

Study also introduced me to a broader way of thinking about art. I looked at the work of the Masters and the way in which they made their art. I looked at the development of art through the ages, the different art movements. I discovered I had a love for art history.

I am often asked which artists I admire. What a mixed bag this is! There is Margaret Preston and her wonderful printmaking, the tonality of Clarice Beckett and the Misty Moderns. Rubins, Botticelli, Leonardo

– Masters of the human form. Then there is Turner for his incredible way of capturing light. I also enjoy the watercolours of Shirley Travena and the fantastic way she has of seeing objects on different planes. Still lifes by Margaret Olly are particularly wonderful.

I also have a fascination with colour theory. I have many, many books on the subject and have what I call my "Colour Folder". This is a folder full of colour charts and colour wheels which I have made over the years. As a painter of flowers, I have pages and pages of transparent greens. I have multiple charts of cool oranges, reds, blues and mauves. I have more charts for the warm colour mixes. I also have many, many charts of neutrals, as I consider clean neutrals to be extremely important in the painting process. I like to purchase predominately single pigment colours for painting. I also use quite a limited palette when painting. When using watercolours I use mainly



Can't see the forest for the trees - Graphite - 30.5 x 70cm

transparent colours as I prefer to glaze colours rather mix.

I am not a prolific art maker; I cannot continually churn out a painting or drawing a day, although I greatly admire those who can. I like to take my time developing an artwork or series. I prefer to draw in an A4 or A3 hardbound diary and when exploring a new concept for an artwork, I do many small drawings of my subject, making numerous small thumbnail sketches and drawings. Developing an artwork in this manner assists in many ways. It allows me to really get to know my chosen subject.

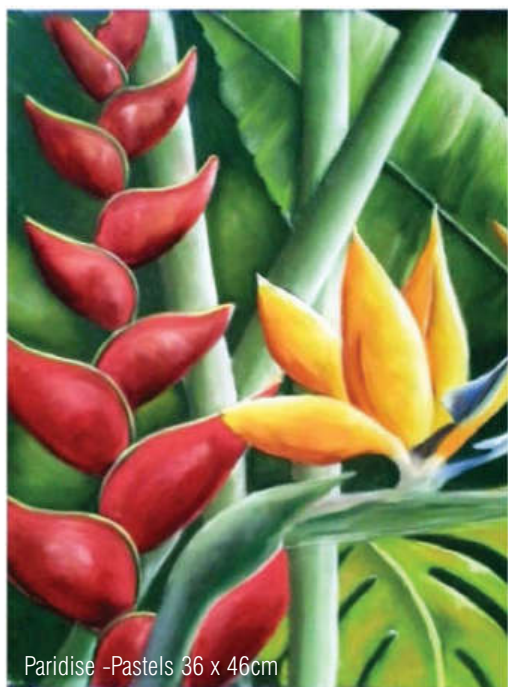
I can also correct colour, tone and composition as I develop an artwork or idea. Using this technique also enables me to continue to adjust the drawings or make changes which will improve the final work.

I will build a whole series in my sketch books. Some ideas will be worked up almost immediately; others will stay as only ideas or concepts for a while. The added benefit of working in this manner is that I can flip back through my sketch books when I need inspiration and further develop an idea at a later date.

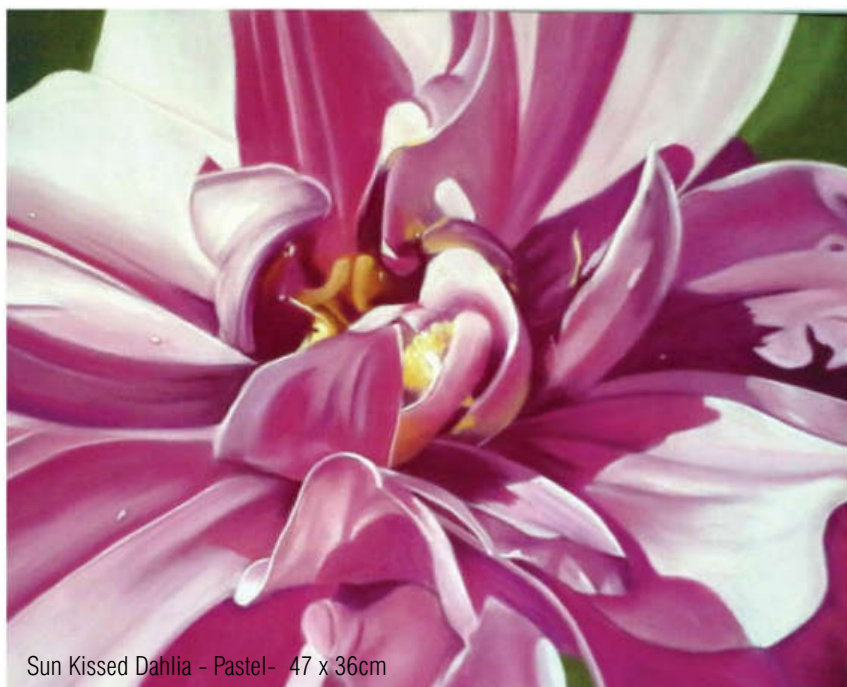
While I admire the work of many abstract artists I find I cannot see things in an abstract way. I do enjoy cropping in close on parts of an object to find new shapes within a whole form.

Recently, my drawings and paintings have been predominately florals. I do tend to enjoy working on a body of work which has a theme. I also enjoy portraiture, particularly in graphite or charcoal. I also like to paint and draw sea scapes.

I hold a Certificate IV in Training and Assessment. Teaching is



Paradise -Pastels 36 x 46cm



Sun Kissed Dahlia - Pastel- 47 x 36cm

something I have found I thoroughly enjoy. I currently conduct regular classes and more recently, workshops, across many mediums including drawing, watercolour, pastel and coloured pencil. I have also recently developed a series of Corporate Art Workshops.

As a tutor I have a responsibility to provide a professional, positive, ethical and objective environment which encourages each of my learners to feel comfortable within my classroom or studio. I also need to be a motivator, encouraging my learners to attempt something new, push the boundaries, and explore new ideas and concepts.

I endeavour to pass on my own training and experience. As a tutor I also have an obligation to my students to continue my own learning path, a commitment to keeping myself up to date with new techniques, products and ideas. Continuing to update and improve my own skills assists me in in sharing as much as can with my learners.

I have only begun entering competitions in the last three years; I am just beginning this journey. My artwork has been successful in many of these competitions. I have achieved one 1st prize, one 2nd prize, and finalist status. My most recent entry, the artwork titled "Can't see the forest for the trees" was selected as a finalist in the 2014 prestigious Cliftons Art Prize, where it received the People's Choice award for Brisbane, chosen from 728 artworks.

I am a member of the Queensland Watercolour Association, The Pastel Association of Australia and the Coloured Pencil Network.

For further information on artworks, commissions, workshops and classes please contact Vicki Whalan.

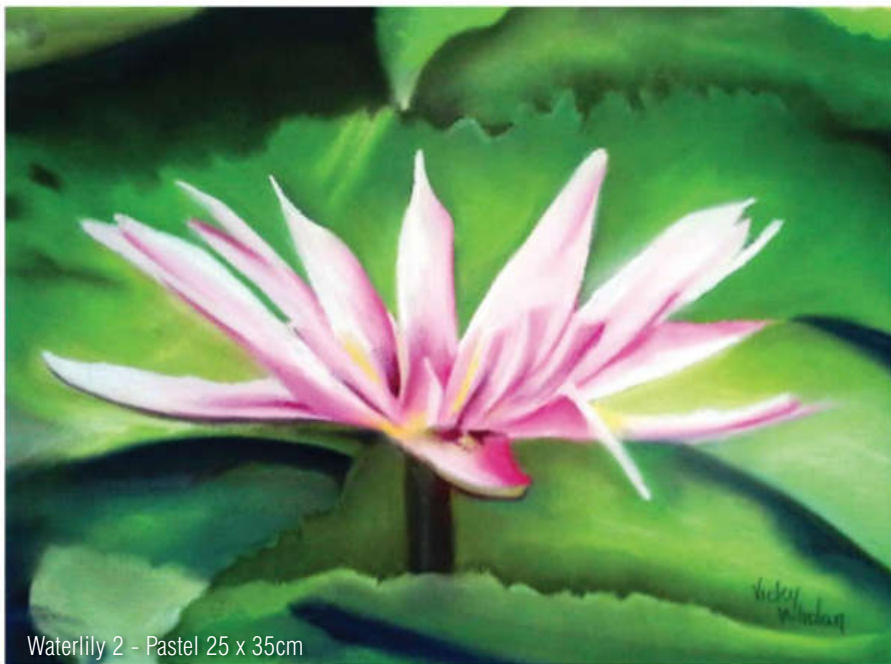
Contact details:

Mobile: 0418 837 219

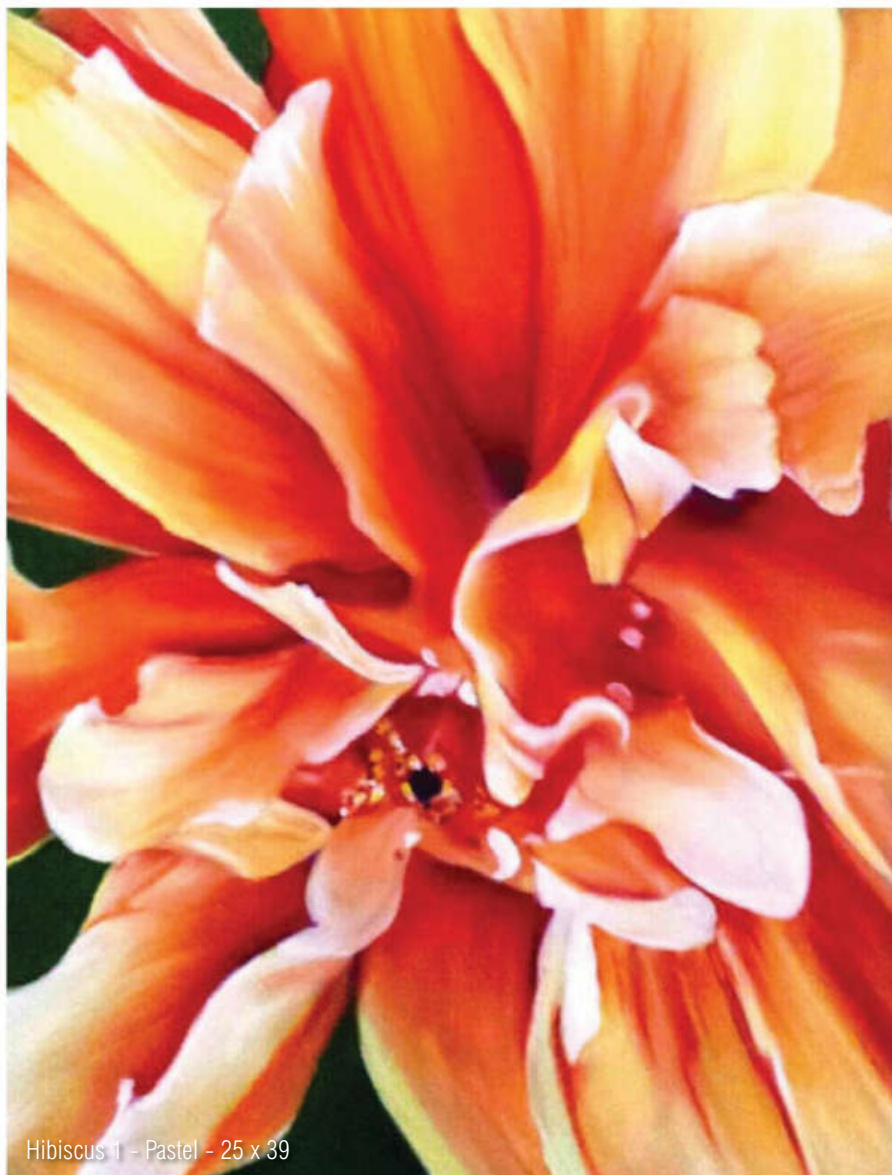
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Facebook: Vicki Whalan ■



Waterlily 2 - Pastel 25 x 35cm



Hibiscus 1 - Pastel - 25 x 39

Pastels

Tropicals

By Vicki Whalan

The beauty of these flowers is enhanced by the artist's skilled use of soft pastels.

Please read the instructions and hints and tips through carefully before beginning this project. The finished size is 25 x 33cm.

STEP ONE

Scale up your drawing or image onto the tracing paper using a grid method you are comfortable with.

Position the tracing over the pastel paper. Use the low tack tape at the top of the drawing to keep the tracing paper in the correct position. Insert

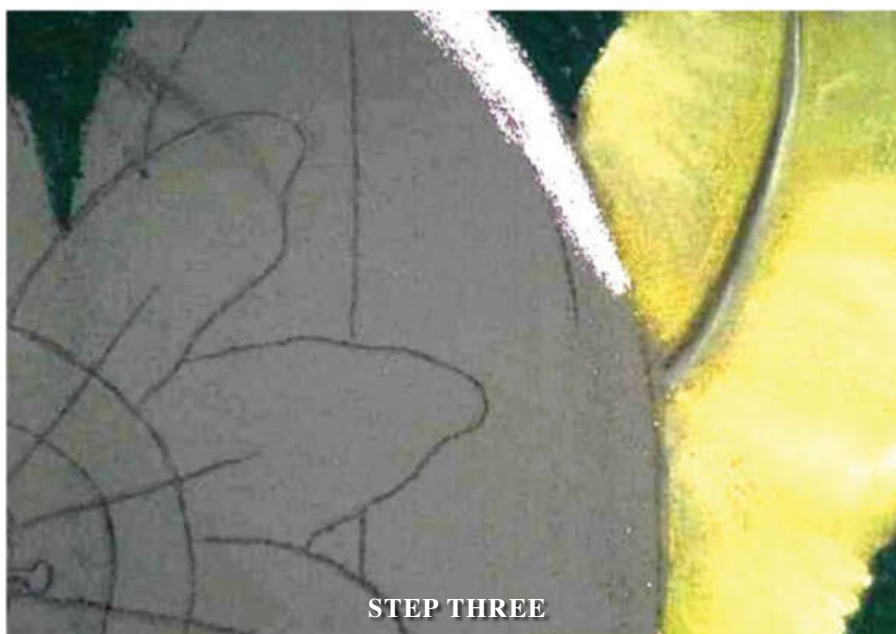
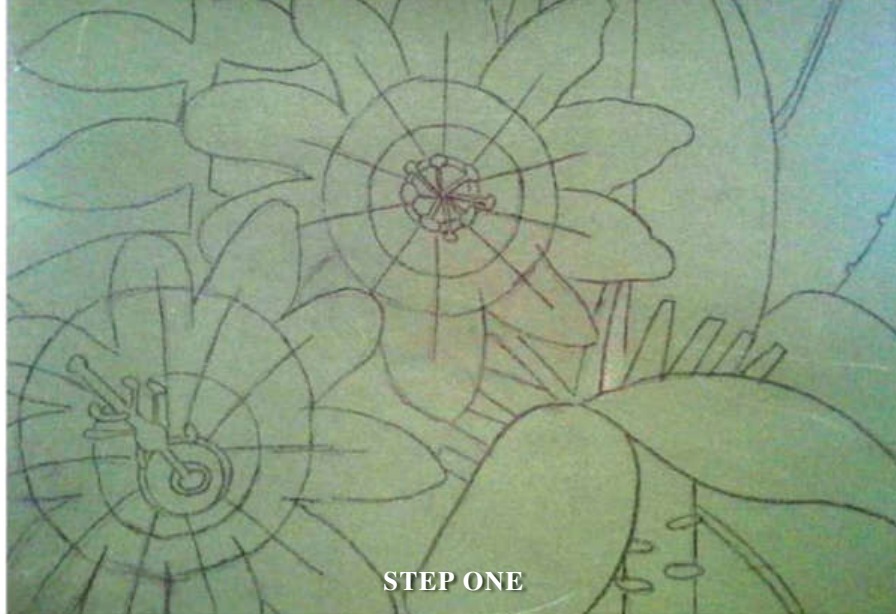


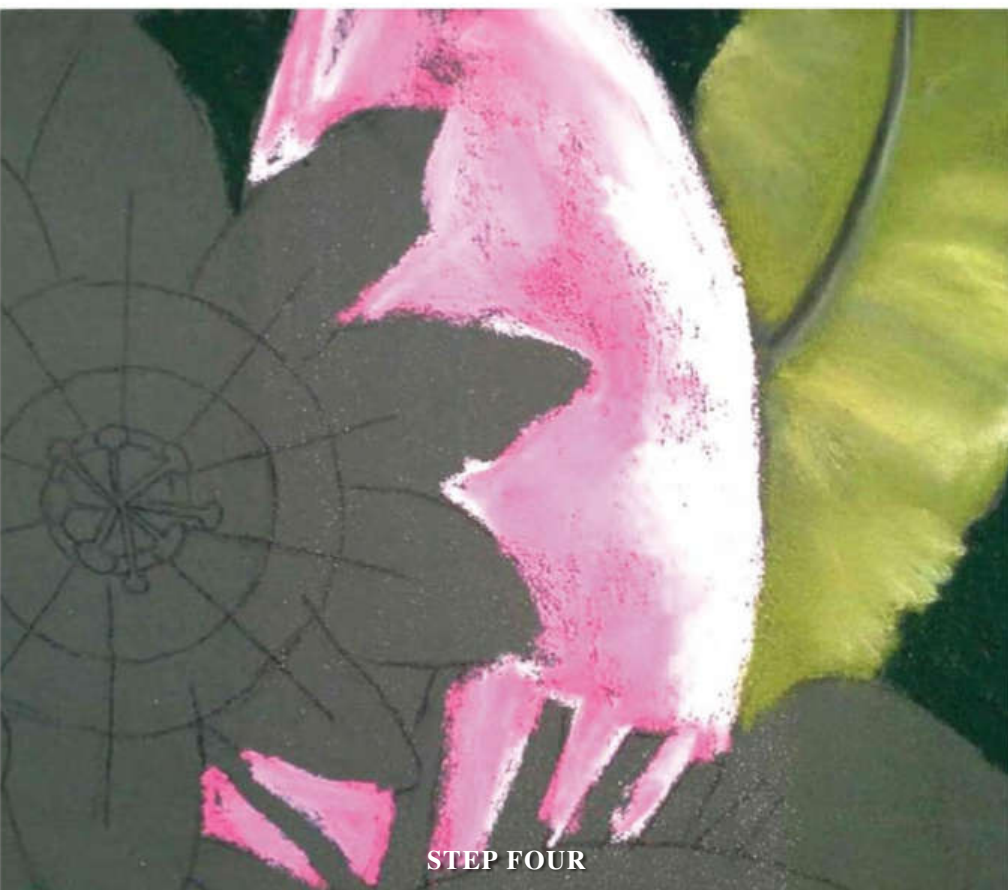
FINAL STEP

MATERIALS

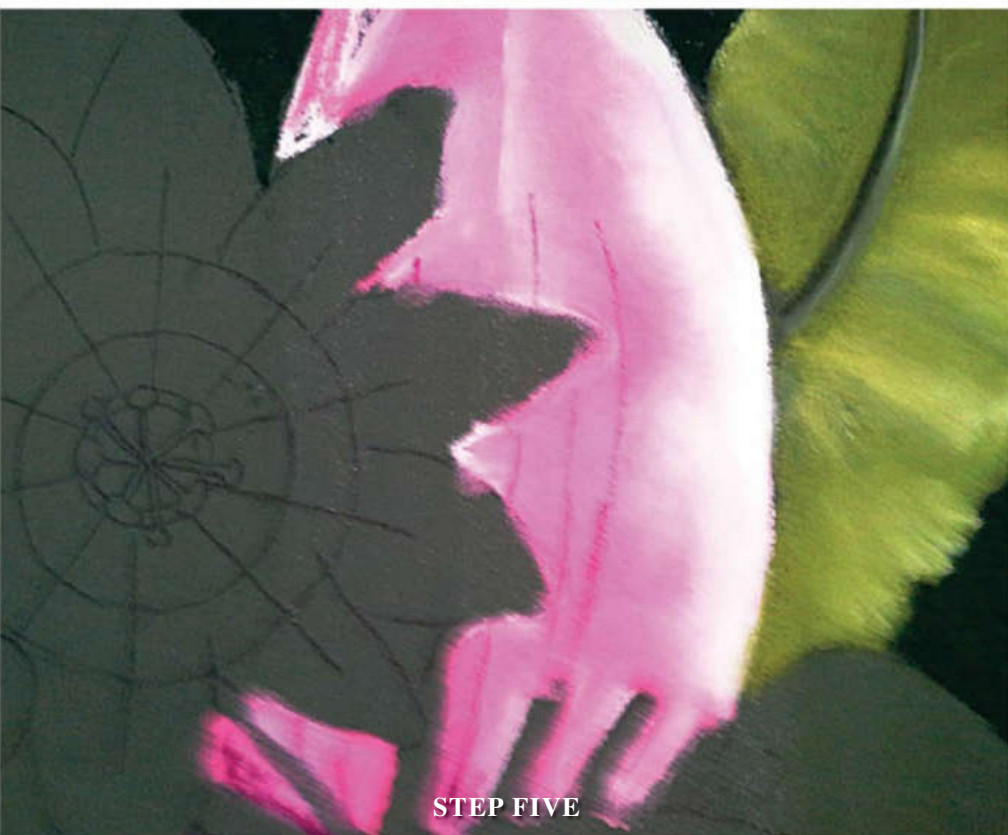
MATERIALS

- Schmincke pastels
 - Titanium Yellow 007 - O
 - Scarlet 041 - D
 - Scarlet 041 - H
 - Reddish Violet 056 - B
 - Leaf Green Deep 070 - B
 - Bohemian Green 083 - B
 - Bohemian Green 083 - H
 - Olive Green 1 085 - B
- Art Spectrum pastels
 - Titanium White P500
 - Warm White P501
 - Spectrum Yellow P504
 - Spectrum Yellow V504
 - Crimson V512
 - Crimson X512
 - Bordeaux N513
 - Bordeaux P513
 - Bordeaux V513
 - Permanent Rose T514
 - Flinders Red Violet D517
 - Flinders Blue Violet D520
 - Flinders Blue Violet N520
 - Flinders Blue Violet P520
 - Flinders Blue Violet T520
 - Flinders Blue Violet V520
 - Australian Leaf
- Green Light P580
 - Australian Leaf
- Green Light T580
 - Australian Leaf
- Green Light V580
 - Australian Red Gold T549
 - Caput Mortuum N554
 - Caput Mortuum P554
 - Raw Umber X550
- 1 sheet of Art Spectrum Colourfix paper Leaf Green Dark
- 2B pencil
- Large sheet of tracing paper
- 1 sheet of graphite paper
- Low tack masking tape
- Drawing board
- Table or upright easel
- 1 dry cloth and one damp cloth (an old hand towel or Chux is fine)





STEP FOUR



STEP FIVE

the graphite paper between the pastel paper and the tracing paper and, using the 2B pencil, transfer your design.

STEP TWO

Using a combination of the mid green pastels, lightly block in the main leaf. Lightly scumble lime toned greens, lemons and Titanium White over the main colour to give some depth of colour and interest.

Use a light pressure to draw the centre vein in using the deepest green and place a line of Bordeaux N513 to the right of this line and finally a line of Titanium White on the left hand side of the vein.

STEP THREE

Begin to blend the leaf. Do not over-blend; you are really aiming to just smudge the colours together. Make the blending directional, from the vein to the edge of the leaf. You may also add more white and soft yellow highlights at this stage. Slide your finger lightly down the centre vein to blend.

STEP FOUR

Block in the banana flower using a combination of the pink tones and Titanium White. Place the lightest colours on the right hand side of the flower as this is where the light is coming from.

STEP FIVE

Blend the banana flower. Add light touches of Bordeaux P513 to shadowed areas. When you are happy with the blended area, bring in some more highlights with Titanium White. Do not blend the highlights.

STEP SIX

Using a combination of Titanium White and the yellows in your palette, carefully draw in the yellow flower

parts, again, placing the lightest colours on the right and darkest on the left and at the base of the flower. Place Australian Red Gold on the right hand side and finish with a touch of Caput Mortum P554. Drag your finger lightly down each to blend.

Block in and then blend the bottom petals of the banana flower which are on the right hand side using the pink toned pastels. Place Bordeaux P513 along the base of each petal. Lightly blend colours together. Add highlights in Titanium White.

At this stage do not block in the banana flower petal on the left hand side at the base of the flower as this is below the passion flower and will become dirty when you are as you work on the flower above.

STEP SEVEN

Block in the stem of the passion flower with mid greens. The darker lines in the stem are paced in after the colours have been lightly blended using Leaf Green Deep. Block in the leaf in the same manner as the first leaf.

STEP EIGHT

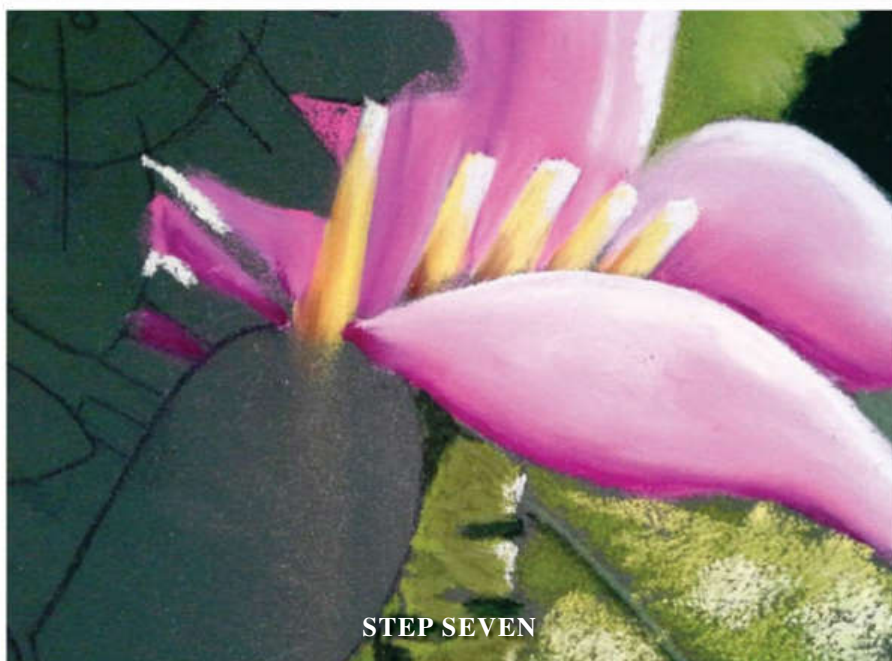
Blend the leaf, add highlights and adjust any tones at this stage, by adding more lights and darks.

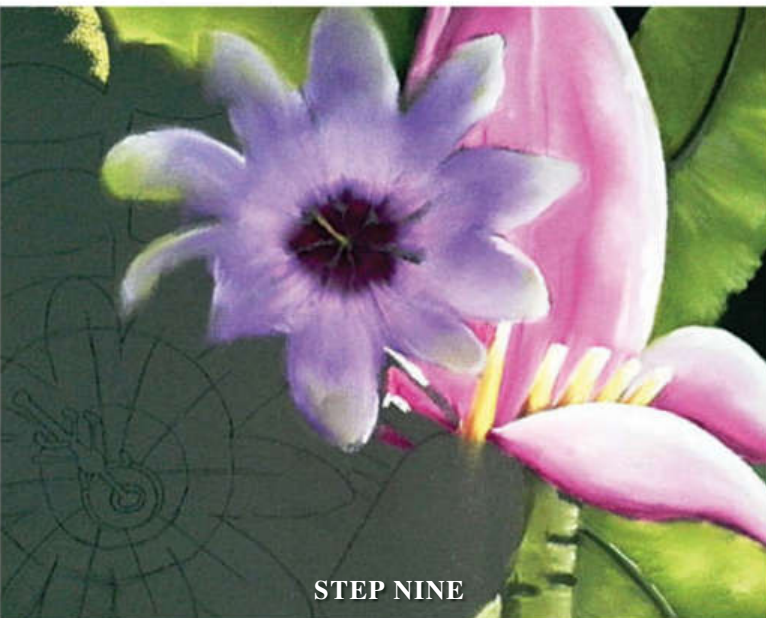
STEP NINE

Begin to block in the passion flower. It is really important to not put down too much pastel here as you will find it very difficult to draw in the filaments.

The colours used for the passion flower are Bordeaux N513, Flinders Red Violet D517, Reddish Violet B, all of the Flinders Blue Violets, Australian Leaf Green Light V580, Raw Umber X550 and Warm White P501. The colours are darkest in the centre of the flower graduating out to green, umber and white towards the tip of the petals.

Gently begin to blend the colours together, working from the centre of





STEP NINE

the flower to the tip of the petals. Wipe your hands regularly here to keep the colours clean. Add white along one side of the petal tips to highlight a rolling edge.

STEP TEN

The following steps take a light touch and the sharpest edge of the pastel, which is usually the end or the side of the pastel stick.

Carefully draw in the centre of the flower using Australian Leaf Green Light V580. Highlight the tips and edges of the centre with Raw Umber X550, Spectrum

Yellow V504 and Titanium White.

Place the filaments using a combination of Flinders Red Violet D517, Flinders Blue Violet N520 and Titanium White. Stagger the length of the filaments and finish by placing a light dot of Raw Umber on the tips.

Place tiny straight strokes in circles to create the flower centres using Titanium White.

STEP ELEVEN

Complete the banana flower. Place Leaf Green Deep between the yellow flower parts to complete this section.



STEP TEN

STEP TWELVE

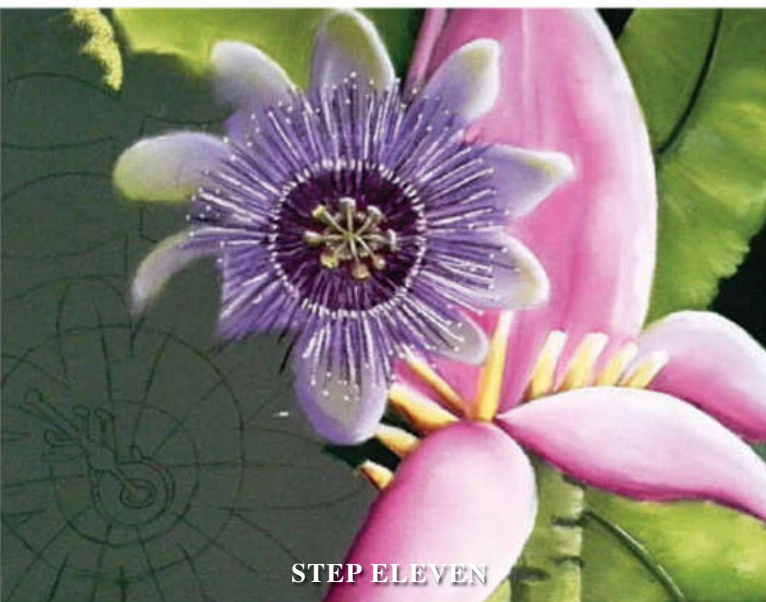
Using the Image as a guide, block in and blend remaining green areas.

STEP THIRTEEN

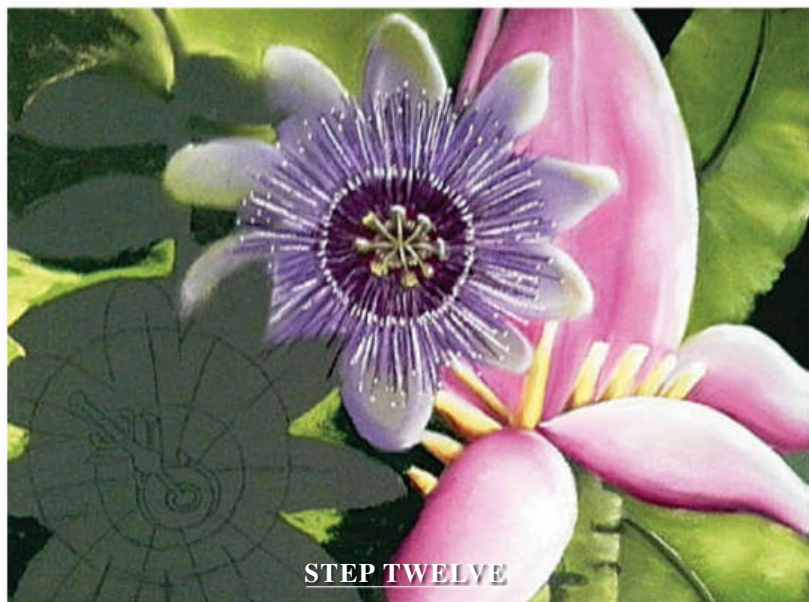
Using Scarlet 041D, Scarlet 041H, Caput Mortuum N554 and Australian Red Gold T549, block in the heleconia. Blend lightly.

STEP FOURTEEN

Beginning at the outer tip of each petal, place a fine line of Australian Leaf Green Light T580 to around halfway along the top of



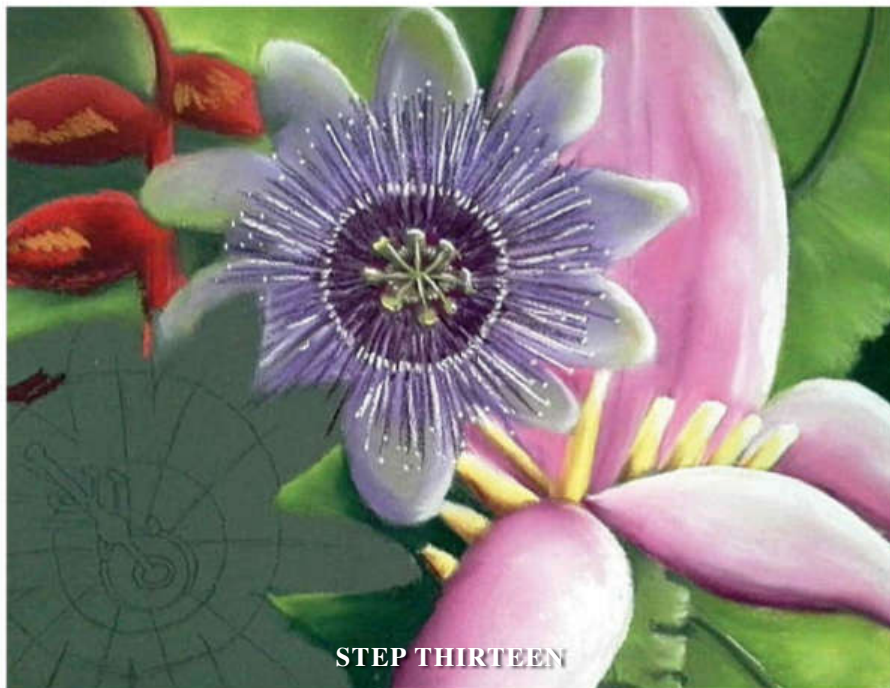
STEP ELEVEN



STEP TWELVE

ARTIST'S HINTS AND TIPS

- Always use barrier cream to protect your hands – pastels really dry out your skin.
- Always use two towels or cloths when working with pastels. One dry for wiping excess pastel from your fingers when blending, and one damp cloth for cleaning your hands.
- Place your pastels in a dish of rice to keep them clean as you work.
- Break your new pastel into either half or thirds before using. This allows you to use the side of the pastel for broad strokes and it will also retain an edge at either end for fine lines.
- I use the edge of my little finger and a light backwards and forwards motion to blend. I also lift my finger off the paper often; this helps to keep the colours clean. I also use the pad of my ring finger to dab strokes together. You may use a blending stump if you prefer.
- I work almost vertically. When you work upright you will find residue pastel dust does not contaminate the work.
- I do not rest my hand on the paper as I work.
- I am left handed; I work from top right to left. If you are right handed and do find you are resting your hand on the paper resulting in smudged work, you may choose to work from left to right.
- Don't press too hard when you are transferring a design as you do not want to leave an indent in your paper.
- Scumble really means to gently overlay colours so that you can still see the colours underneath.
- Don't over blend. Your work will be much fresher and brighter if you really only smudge the colours together.
- Keep a chart of pastel colours you buy. When you purchase a pastel stick, mark on the chart with the pastel and record the name and brand of the pastel. If you run out of a pastel stick, you will be able to replace it.
- Practice, practice, practice.



the petal. Complete this line using Bohemian Green 083 B. Draw a very fine line in white along the top of the petal. Add a touch of Spectrum Yellow V504. Blend slightly by sliding your finger along the lines.

FINAL STEP

Complete the second passion flower. Adjust any darks or

highlights. Remember not to over blend the highlights.

For further information on artworks, commissions, workshops and classes please contact Vicki Whalan.

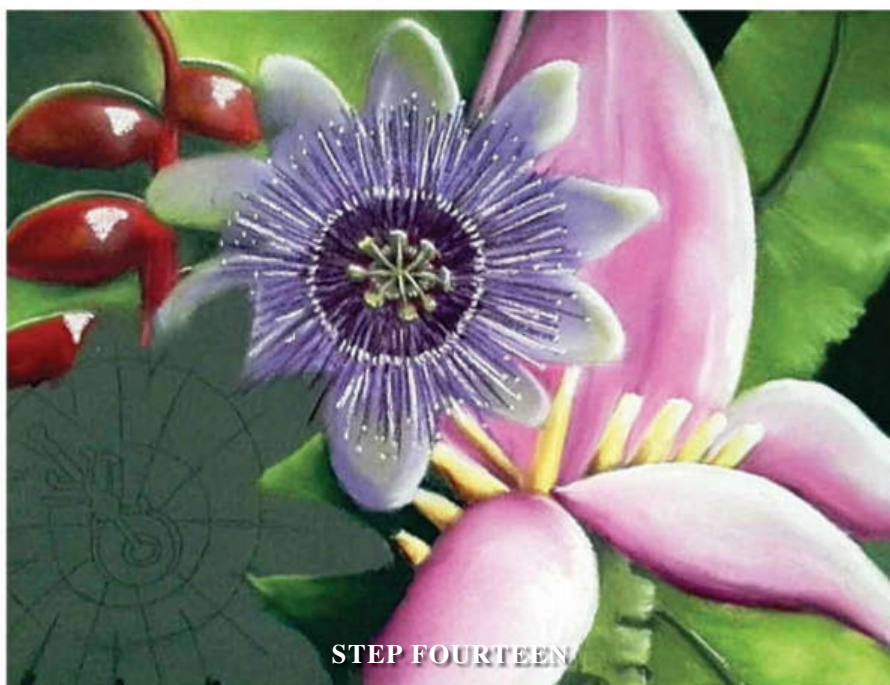
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Two Bee Debris

by Brett A. Jones

While discussing the creation of this magazine with Simon the publisher, he asked me to come up with four options regarding subject and composition for the cover drawing, his reasoning being that even if he chose my least favourite option it would still at least be something that I

actually wanted to draw. He knows me pretty well. His final choice surprised me a bit, but the more I thought about it the more I realised it was really the perfect subject for the cover of a magazine about drawing. It was also one of the ideas that had been floating around in the back of my head for

a long time, now I had the perfect excuse to bring it into existence.

GRIST FOR THE MILL

My particular drawing style (compulsion) goes deep into the tiniest of details and subtlest of tonal variations, to make the

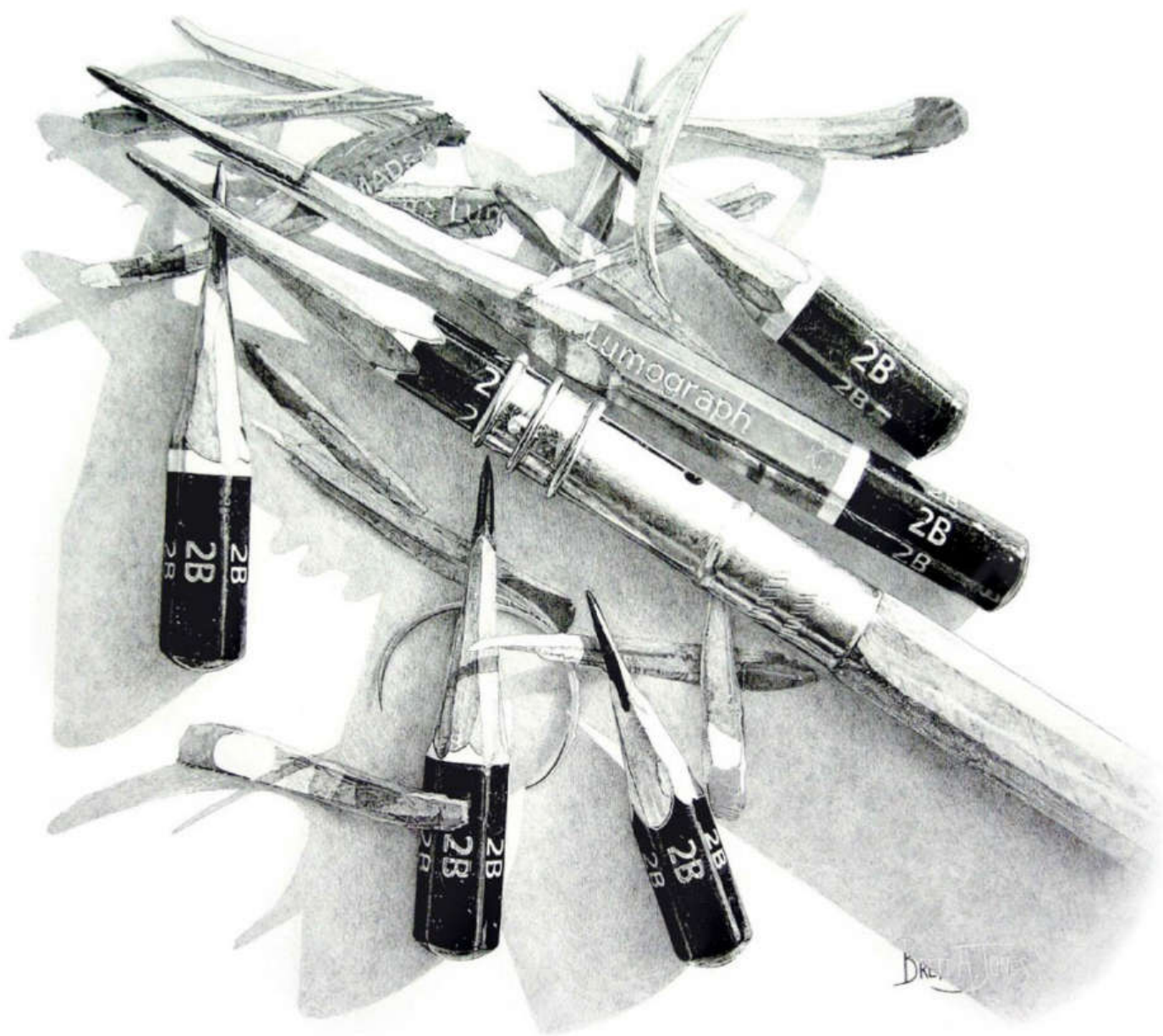




Fig 1



Fig 2

subject come alive on the paper and look as dramatic and three dimensional as possible, using the myriad of interesting large, small, and minute shapes caused by the texture and fall of light as grist for the mill. Not only as tools (clues) in the entire freehand drawing process but as aesthetically pleasing compositional features in themselves. It occurred to me over the two months of actually drawing it that it would also make the ideal subject for a detailed special feature describing the creation of one particular drawing from start to finish.

DECISIONS, DECISIONS

Normally the first step is the rough unformed idea, the major elements of which are choice of subject and initial vision in your mind's eye of how it will be arranged. No matter what the subject/s is/are, the way you present it compositionally is a huge and oh-so-

important part of the actual artistic statement you are making. Sometimes various parameters can be already set by the nature of the beast. I knew for example in this case that the proportional space the entire composition would occupy had to be fairly square to make the most of the available space on the cover. Normally this aspect is the other way around, the compositional idea comes first with the resultant proportions of the finished artwork falling into line to suit. The actual composition you choose to draw always comes from an infinitely variable amount of possible options (**figures 1, 2, & 3**) but in this case I went for half a dozen pencils and a handful of pencil shavings seen from directly above with quite long shadows being cast not only to anchor it to the cover of the magazine but also and just as importantly to connect everything in the composition and make the whole arrangement more interesting. Taking the reference shots on a white background also allowed the background of the drawing to be white, so the magazine cover could be white. My initial vision was a pile of pencil debris seen from more of a traditional angle but the overhead aspect fit the square shaped area available on the cover perfectly. The arrangement itself while looking quite random, is actually carefully considered with much experimentation

and speculation going on before a final choice was made on the actual composition which would become the drawing. I always take a large amount of photos in the composing process and keep an open mind as far as the actual idea goes. In this case for example I tried; only a couple of pencils, lots of pencils, lots of shavings, no shavings, different times of the day for different shadows, different light source (sun) direction, adding a scratchboard and sharpening knife, erasers, etc. In the end I decided to go with just a few pencils and pencil shavings so on the scale of a magazine cover the individual parts of the composition would be large enough to have clarity and impact rather than a more complicated arrangement looking overly busy and confusing. The idea you first have can quite often be quite different compositionally to the one you actually end up drawing. Keep your mind open and make your choices based on fulfilling your original concept and purpose in the best possible way.

THE START

Once I had made the decision on the reference photo I printed it out on an A4 piece of glossy photo paper and clipped it to my photo board, taped a fresh piece of drawing paper to a drawing board (in this case 350gsm Canaletto Aquarelle)

Fig 1: This example is a bit random and chaotic. There's a big difference between compositional chaos and pleasant disorder.

Fig 2: I played around with the idea of including a pencil sharpening knife and a scratchboard but it just made the whole thing too busy and a bit confusing.



Fig 3



Fig 4

and with the usual feelings of pleasant anxiety set off into the unknown long haul of another freehand graphite journey (**figure 4**). I always love the feelings you get right at the start of a big drawing, the blank piece of paper is filled with endless potential and it's completely up to you and no-one else whether the finished work ends up being any good or not, with only a pencil, a rubber, and your own brain (drawing skill, patience, and judgement) to work with. All the shapes and details on the reference photo are new and interesting and you don't have any frustrating problems. Yet.

MAKING A MARK

Many aspects of freehand drawing never change no matter what the subject is. The initial layout for example is always done in the same way with the same things in mind. The first marks you make on the paper are always of the largest shapes in the composition. You are not trying to get them exactly right at the first attempt (**figure 5**). Much more important is to position them on the paper surface in relation to the compositions overall size and position on the paper itself. Always leave some room around the edges of the paper plus some extra room as well

so that when your developing drawing grows or wanders as adjustments and refinements are made it has got room to do it without crowding or running off the paper. There's nothing more galling than a pesky paper edge impinging on your concentration and complicating your proportional choices. In this drawing it turned out to be the top which squeezed the edge with the two uppermost pencil shavings having to be repeatedly adjusted upward in size, shape, and position to make them right. By the time I was happy with them I had pretty much used up my safety margin on the top edge of the paper. If I hadn't

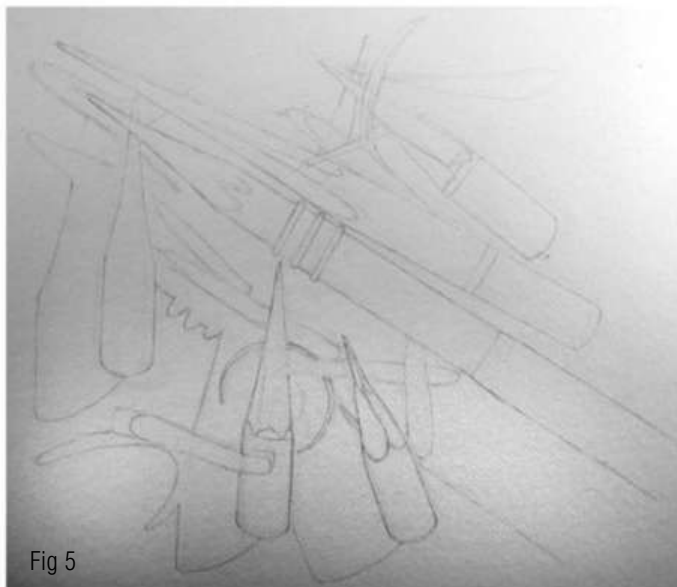


Fig 5

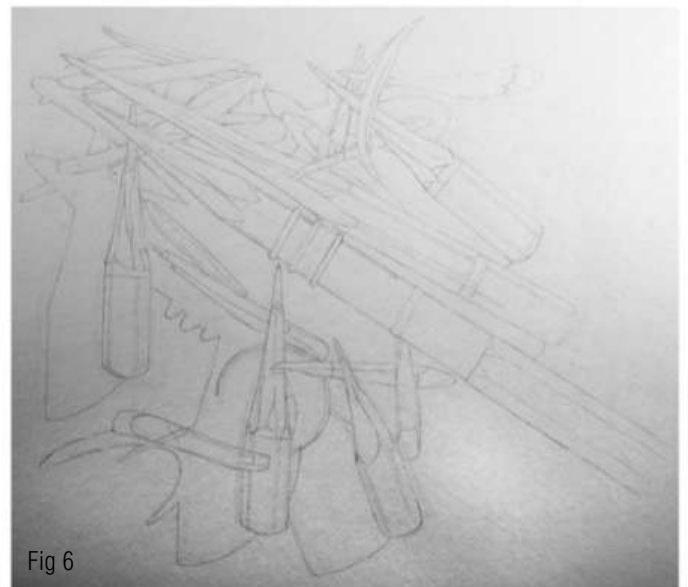


Fig 6

left 40mm or so extra in the beginning (that's 40mm more than the space around the edges I was always going to want between the finished drawing and the frame) it would have been a disaster as it would have meant moving the ENTIRE rest of the layout down to make them fit or making the entire composition smaller. Potential nightmare averted. When starting an initial sketch pick out a main point of interest (in this case I used the pencil in the pencil extender as a starting point) and build out from there. Remembering of course

Fig 3: I settled on this option, it had all the elements I was looking for to suit the purpose in mind. I spent a lot of time and took a couple of hundred shots and could have kept going forever but sometimes you have to actually nail down a bit of the infinity and go with it before you become afflicted with acute catatonic indecision.

Fig 4: Screaming out onto the tundra with the rear vision mirrors ripped off.

Fig 5: There's a lot more space (and wriggle room) round the edges, I have cropped all images close for the sake of magazine space. In this image of the initial sketch I have already started to remove a lot of the superfluous speculative sketch lines laid down in the first instance. Often this 'tidying up' process starts at virtually the same time as the sketch itself.

Fig 6: This image shows a lot more development as far as details (shapes) within the bigger shapes goes, as well as noticeably sharper linework.

Fig 7: The lines getting even sharper and more precise as the various shapes start to settle into their respective positions.

Fig 8: Lettering can drive you crazy but it looks great when you get it right. Here I am using "ghosting" to help with the very fine proportional adjustments. Once toning starts a lot more refining will be needed to settle their exact shapes.

Fig 9: The shadows in this composition are not only complex shapes but are complex tonally as well. As with all toning however, a light uniform one is the best place to start, tonal development comes further down the track once final proportional adjustments are made.



Fig 7

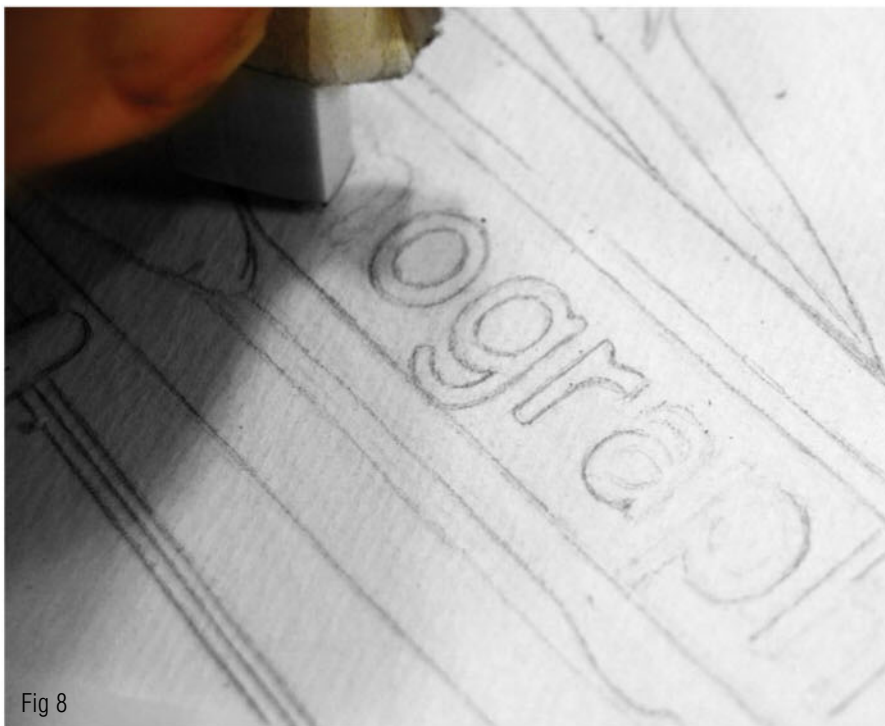


Fig 8

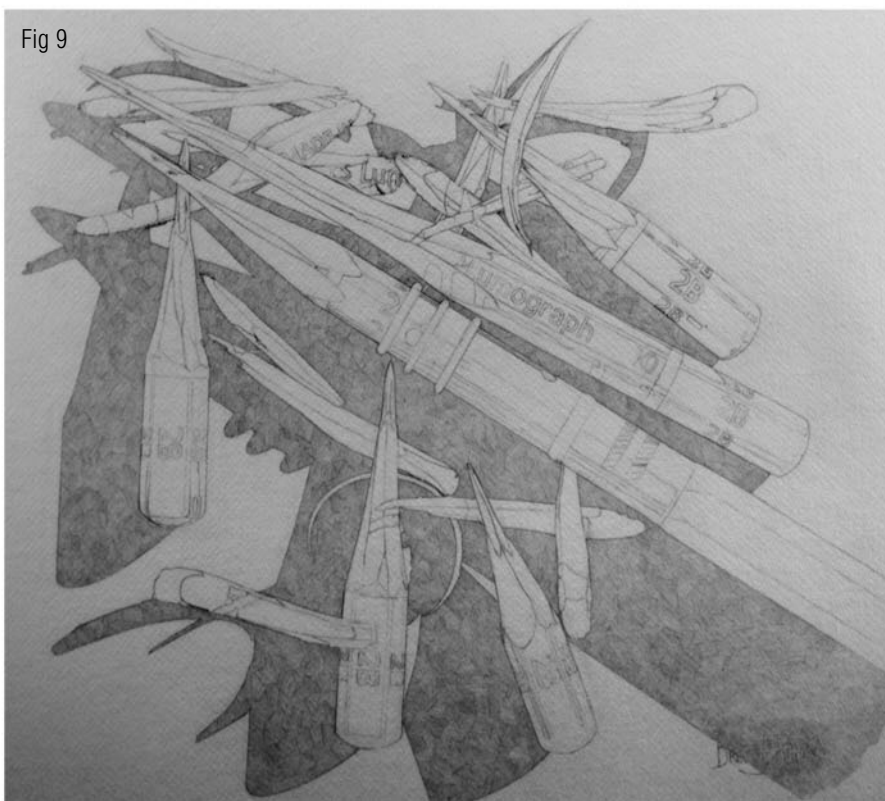


Fig 9



Fig 10

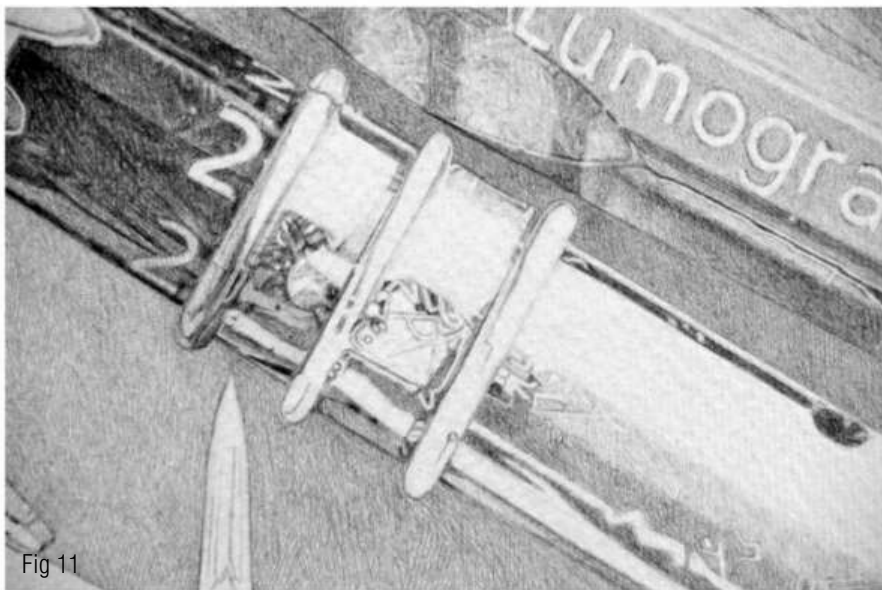


Fig 11

that amongst the very first goals when laying out is establishing roughly where the highest, lowest, and farthest left and right points of the composition are on your paper surface (plus of course your all-important 40mm safety zone). There's no pressure to get things even close to being exactly right in the early stages, much more important to make sure all your lines are light enough to be completely removed with the eraser as your initial sketch moves into the refining stages and being relaxed enough to actually get some sketched lines

down on the paper that you can start adjusting and moving around. When you think about it, it doesn't matter if you have to move the first sketched lines a little bit or a lot as you go along, you are still going to have to rub them out after they have served their purpose of giving you something to compare to the reference photo (or real life, but in this case a reference photo). If they are light enough to remove with a clean eraser without any damage being done to the paper surface you can relax and go for it in the knowledge that you can

do it over and over as your drawing becomes more refined and precise.

THE REFINING PROCESS BEGINS

I made my almost universal mistake with this drawing of thinking that because it was just a bunch of pencils and a few shavings it would be easy to draw. You would think I would know better after all this time and just come to terms with the fact that really, nothing is 'easy' to draw freehand but I never fail to fall into the same trap. I'm not sure whether it's mindless optimism or over-confidence in my own abilities but I always do it. Hmm, I suppose a bit of mindless optimism probably isn't such a bad thing as an artist. As I starting adding more and more pencil, shaving, and shadow outlines to the mix I started realising that it was actually going to be a good trick to get it all right proportionally (**figure 6**). Only a tiny bit out on the pencil's various angles made a huge difference to whether they looked right or not when I got into things like the sharpened ends, the thickness of the graphite, the relative width and length of the pencils, the lettering on the wood, etc. There are several principles that are always re-affirmed in my head when I do each new drawing. The tiniest proportional error can make all the difference in the world as to whether the finished drawing turns out good or bad. There's no such thing as too small an adjustment. There's no point trying to make all your lines super precise too early. You have to get all the major and minor objects in the composition sketched in first and also at least the first layer of shapes within the shapes (In this case for example, the lines separating the blue part of the pencil from the black ends, the edges of the knife cuts on the sharpened ends, where the wood ends and the graphite starts, the lines representing the hexagonal shape of the pencils, the main detail lines on the actual shavings like where the blue paint ends and the wood starts, a few of the easiest to see features on the pencil extender, roughly where the letters on the pencils and shavings go, stuff like that). Again, none of it should be made

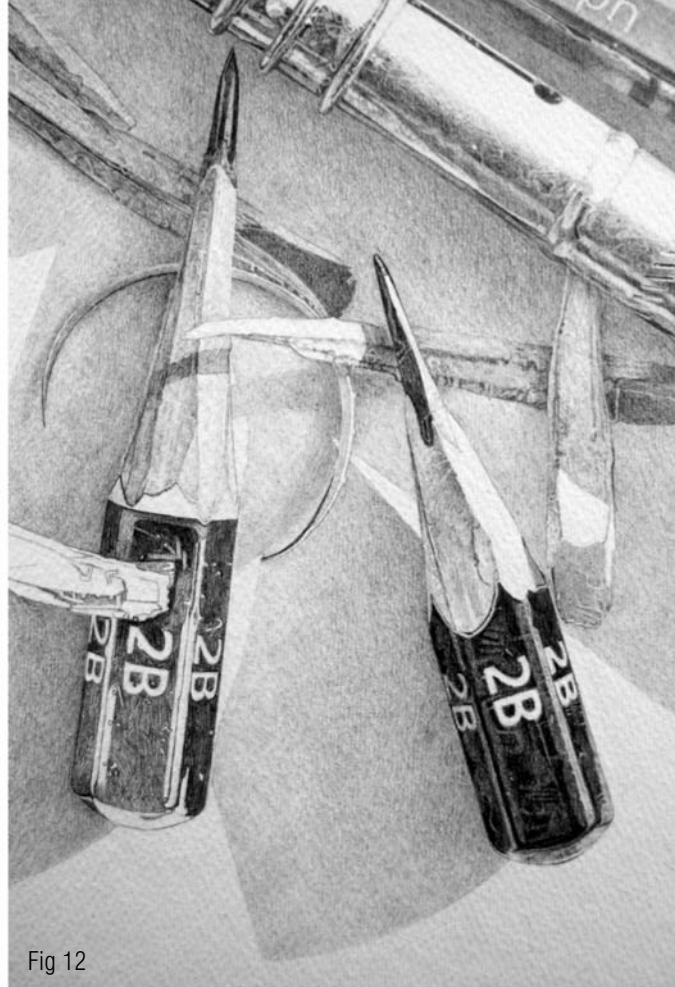


Fig 12



Fig 13

too precise, you are really trying to get as much visual information down as you can in this early stage, making finer

Fig 10: It's amazing what you can see as a bunch of shapes if you look at it that way.

Fig 11: Eventually you have to bite the bullet and chase some tonal values through the shapes but you are giving yourself the best possible chance of it looking real if you took your time to be particular about drawing the minute shapes you could see first.

Fig 12: The longer you study a reference photo, the more detail you see in both the darkest and lightest areas. You can draw what you see until you start to hallucinate. Then stop.

Fig 13: The way the light fell across the lower pencils meant there was a shadow cast into some of the letters which are indented into the wood. Just more shapes. You've got no chance of adding valuable details like this if the letters aren't the right shape and/or size to start with.

and finer proportional and positional adjustments based on the revelations that come from having more and more details to compare to each other and the reference photo. Making any of it too sharply precise too early is just a waste of time and runs the risk of damaging the paper for no good reason.

SHARPENING IT ALL UP

The more of the obvious features you can add as rough outlines in the early stages, the more easily you will see what needs to be adjusted or moved, and the lighter the lines you use the easier it will be to actually make the adjustments. You will find that as the drawing becomes clearer and more refined, the sharper and more precise the lines will need to be in order to make finer and finer adjustments (and the finer the adjustments you make, the more you will see to adjust). If you keep these principles in mind as you move through the refining process you will end up with a very precise, accurate, and well defined bare bones linework drawing without

having done any damage at all to the surface of the paper (or have kept it to an acceptable level anyway. On a quantum level, no matter how careful you are, you are always going to make some kind of an impact on the paper). I always find both shadows and negative spaces extremely useful as recognisable abstract shapes you can use for developing the layout into an accurate linework drawing. The ever present optical illusion inherent in every monochrome drawing project of white shapes looking bigger than dark ones (all the shapes at the linework stage are necessarily white, even ones that are dark toned in the finished drawing) really made its presence apparent in this drawing but if all the lines are kept light enough to be removed as adjustments are made over and over, patience and/or bloody-mindedness always win out in the end. I had to move things around and adjust proportions quite a lot as the lines became more and more refined to get all the pencils and shavings in their correct positions and sizes in relation to one another (**figure 7**).

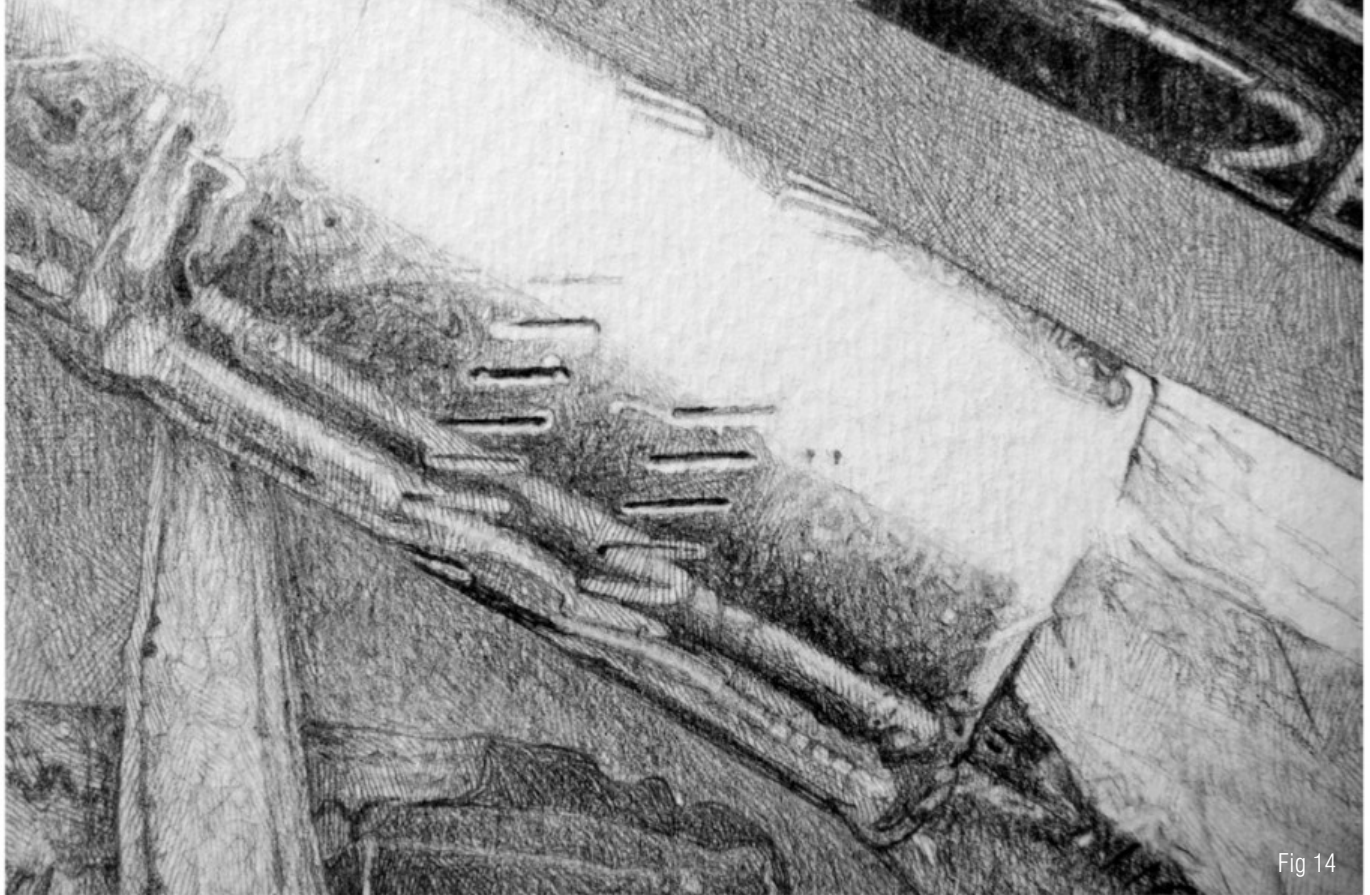


Fig 14

The letters and numbers on both the pencils and shavings proved tricky (no surprises there) but also very helpful as clues (shapes within shapes) to get the larger outlines right. Drawing lettering in artistic compositions can often be a trap as it can prove quite difficult to see them as abstract shapes as you are so used to seeing and recognising letters as letters no matter what angle they are on (**figure 8**). They are no different to any other aspect of a drawing in that they have to be drawn as the actual shapes they are on the reference photo, as opposed to when lettering a sign or making letters the way you are used to seeing them as you write them. Drawing letters might seem a simple task but they are very easy to get wrong enough to blow the whole illusion.

ALL THOSE SHADOWS

It was definitely the end of one stage and the start of another with this drawing when I put the first layer of light hatching in all the shadows (I'm in the habit of starting the tonal stages in the shadows) as there are just so many of them in this particular composition. I had an altogether

different bag of cats on my hands once they'd had their initial tone introduced. Before I started the toning (hatching) process I had as usual made all lines in the layout as clear and precise as I could but as with every other drawing I have ever done, once the first tones started going in the whole drawing was also proportionally altered, refined, and initially toned as the pesky white/white, white/toned optical illusion was progressively negated as each shadow was hatched in. By the time I was finished (it took quite awhile, there are a lot of complex shadow areas in this composition), I had substantially improved the entire drawing in a way which was just not possible when looking only at outlined white shapes. It wouldn't be pulling too long a bow to say that most of the lines in the drawing were moved in this stage. It was certainly a different drawing when finished as the overall proportional accuracy really had gone to another level (**figure 9**).

SHAPES WITHIN SHAPES WITHIN SHAPES

Once I got all that sorted out I went to the next stage of putting in finer

and finer linework details in all six pencils, fifteen shavings, and the pencil extender. This had (and always has no matter what the subject) the effect of making even finer overall proportional adjustments necessary (and possible). You can't do it all at once; it has to be a progressive process of adding more and more shapes within shapes and making your adjustments to the drawing as a whole as they become apparent. As you add each new small shape or detail line, it allows you to see how everything around it can be improved. The finer and smaller the shapes within the shapes, the more precise and clear your lines need to be (**figure 10**).

CHASIN' UP SOME TONE

After awhile you run out of details that can be expressed with linework so then have to take it all up a notch by introducing tone in detailed areas in order to have something to go on with as far as developing the tonal subtleties go (**figure 11**). There's two ways to approach this stage. You can either tone an area with light, neat, hatching and then add further details over the top or start with as many fine details as you can and

tone around them and inside them individually as you go. Normally it ends up being a combination of both methods. However you go about it, you always start with a light tone and slowly and gently go darker and darker with crosshatching. As some of the hard won details start to look like being 'disappeared' because of neighbouring tones becoming too similar you have to 'chase tones' darker on various parts of the layout to preserve the fine details as you go along. The important thing to remember when developing tone is the same as when you are developing linework, i.e. You don't have to get it perfect first or second go, what you are doing just has to be an improvement on what you had. Keep the lines and hatching you are adding as low impact as possible with a light hand and a sharp pencil (even as darker tones are entered into) so you are able to make adjustments with the eraser when required. A finished drawing is just one that can no longer be improved upon. Quite often the end sneaks up on you when you see the whole picture in this light.

THE DARK SIDE

You know you must be getting close when you are starting to get into the darkest end of the tonal range (**figure 12**). It's every bit as important to keep your pencil needle sharp to get the really dark bits right. In this drawing it's the black ends of the pencils and the 'lead' itself. You always see a lot of detail in the shadows and darkest

bits of a composition when you really look so don't rush the really dark tones (or the really light ones either for that matter) but rather take the time and the opportunity to pick out the 'black' bits amongst the 'really dark grey' bits, giving the darkest parts as much character as the rest of the drawing.

FINISHING OFF

Once you get this far you start to range back and forth all over the drawing

looking for any areas that could stand a bit more tonal development one way or another (either lighter or darker), details that were missed along the way and can be now added, details that are there but need to be 'brought forward' a bit more by clarifying them with a sharp pencil, or details that stand out too clearly and need 'fudging' back with a clean eraser. One of the very last things I did on this particular drawing was the tiny details actually inside the white letters (**figure 13**). It's the little



Fig 15

Fig 14: The tiny angled indentations (knurls) in the metal part of the pencil extender were a real challenge to get right but as usual the hardest part always look the best if you get them right.

Fig 15: The shiny metal reflected light in sections onto the adjacent pencil which had tiny shapes and patterns through the wood grain. One of the things I really like about this particular composition and something that I really wanted to get right.



Fig 16

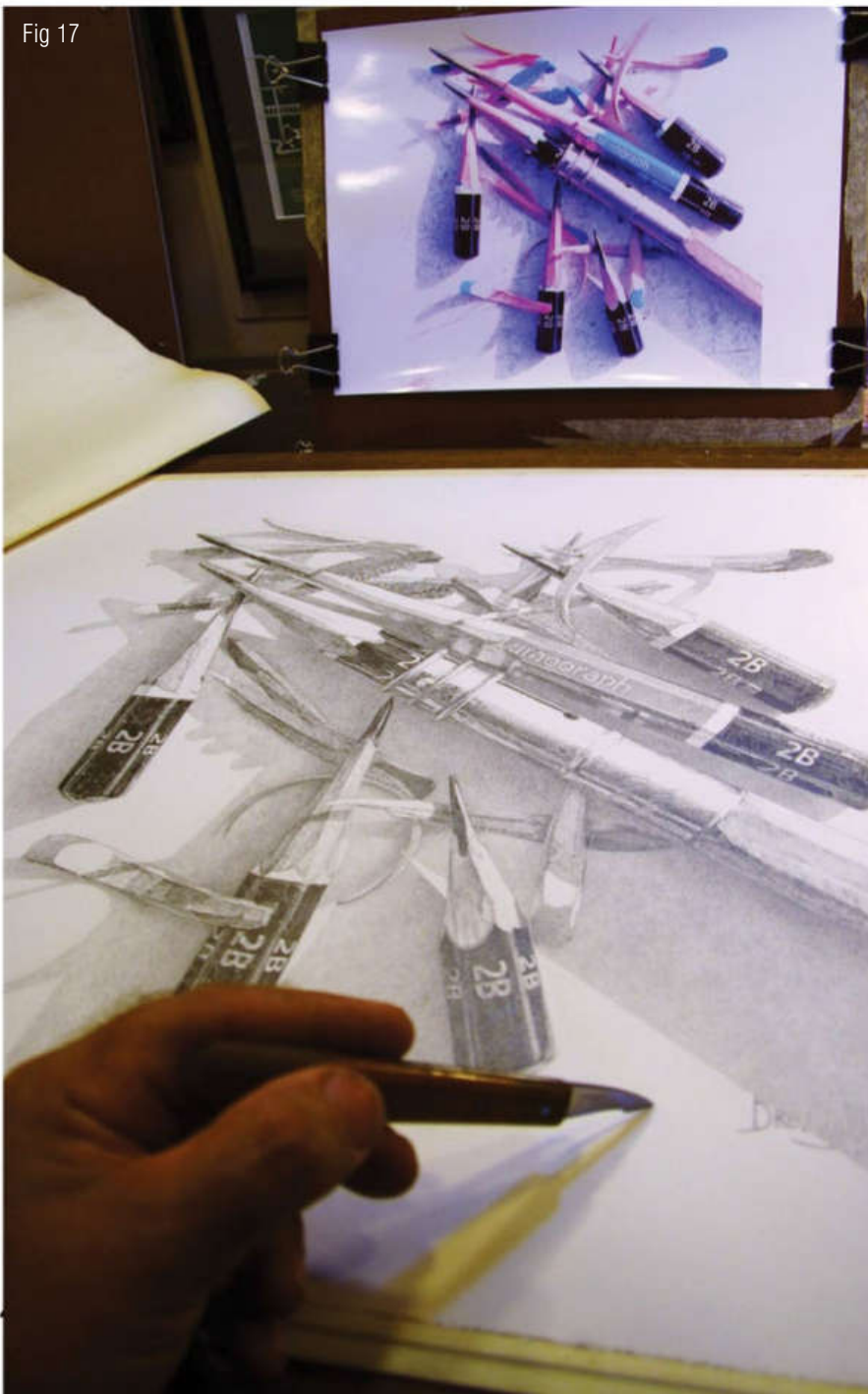


Fig 17

touches like that which really bring a composition to life. The more precise your drawing practice is during the course of the project, the more chance you will have to add the tiny subtleties right at the end (**figures 14 & 15**).

THIS IS THE END

Once the drawing is 'finished', stand it up on an easel in good light with the reference photo next to it and leave it there for a good few days at least. Every time you walk past it you will see one aspect or detail or another that needs further attention. As per normal I found I had to do quite a bit more work to it over the following days as it stood on the easel. You see it in a whole different light once you go onto other things and let your mind reset. You can use a stick (called either a daub or maulstick) propped across the drawing to rest your drawing hand on to make final touches on the easel (**figure 16**). After awhile you will just 'know' that it is now as good as it is going to get and is finally ready for fixing and framing.

PRESENTATION

Before fixative is irrevocably applied, cast a very critical eye over the entire thing and with a sharp, pointed blade and clean eraser patiently and methodically remove any tiny bits and pieces from the white parts of the drawing (**figure 17**). Then lay the drawing face down on a clean sheet of paper and with a blunt 4 or 6B pencil (soft blunt pencils won't emboss the paper, last thing you

Fig 16: Don't prop the end of your maul stick on the actual paper but just off the edge. A good way to reach the hard to get at bits when doing final touches on the easel. Some maul (or daub) sticks have got a bit of rag wrapped around the end to stop them slipping when you put a bit of weight on them. Any stick will do, I am using a paintbrush handle in this case.

Fig 17: Don't rush the final housekeeping. Once you spray fixative on it, any bits you missed are there forever.

want is to see it on the drawing), write whatever details you want on the back, fix the back, turn over and fix the front. Fixing both sides minimizes moisture absorption and ensures even surface tension on both sides of the paper (and creates a moisture barrier on both sides too) which goes a long way towards avoiding curling and rippling over time. Frame selection is crucial; in this case I used a dark grey matte, blue/grey matte, and a light honey coloured wood grain plain frame moulding to suggest the colours of the Lumograph pencils in the drawing. I used a subtle bluish grey and dark grey rather than trying to match the bright blue and black the pencils are in real life as that would have made the actual drawing look washed out. The power of suggestion is a powerful thing; just having a subtle bluish grey matte board surrounding it will give the whole monochrome drawing a bluish cast and suggest that the pencils are blue. The bevelled edge cut between the blue/grey matte board and the black will suggest the white line on the pencils and the reverse bevel cut between the dark grey matte and the actual drawing hides the edge of the matte as I didn't want another white edge confusing the illusion. The light honey coloured wood moulding will suggest the wood on the business end of the pencil. People looking at it almost certainly won't make all those connections but the implied suggestion will certainly affect

their impression of the work. Always remember the perfect frame is the one that 'frames' the artwork and presents it in its best light and draws attention to it (**figure 18**). A bad frame is one that draws attention to the frame itself and away from the art no matter how high a quality it is. The last touch is to glue a 'backplate' on the back of the framed artwork using spray adhesive with the title of the work, your name, and anything else you choose to include. I myself long ago decided to always hand letter my backplates in graphite on good quality drawing paper, I have seen a lot that are printed but I think that it adds a nice touch to render the backplate in your own hand (the same hand that did the drawing)

rather than just have what amounts to a printed label. If you do hand letter your back plates, fix them before gluing them on to avoid smudging, just like you would a drawing.

"Two Bee Debris" (centrefold) took 170 hours over two months from start to finish not including the not-insubstantial time spent developing, shooting, and choosing the compositional arrangement, finishing, fixing, and framing. It's up to you how much time you spend on your art but as far as I'm concerned there's no better way of summarising an undertaking like this than with the old saying,

"You get out what you put in". ■



Fig 18: A good framer is worth his weight in gold. The bloke holding the picture is Alan from 'Out of the Square'. A true master craftsman, he and Adrian from the now defunct 'Hillyard St. Picture Framing' before him have been utterly indispensable elements in my compulsive obsession to create world class freehand masterpieces, not just in the faultless level of their workmanship but also the huge amount of personal support and advice. Thanks for everything you've done for me over the years fellas, couldn't have done it without you. A rare breed indeed. Without the perfect frame it's just a piece of paper. With the perfect frame it's a masterpiece.

Fig 18

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Pencils and Pastels

Contributed

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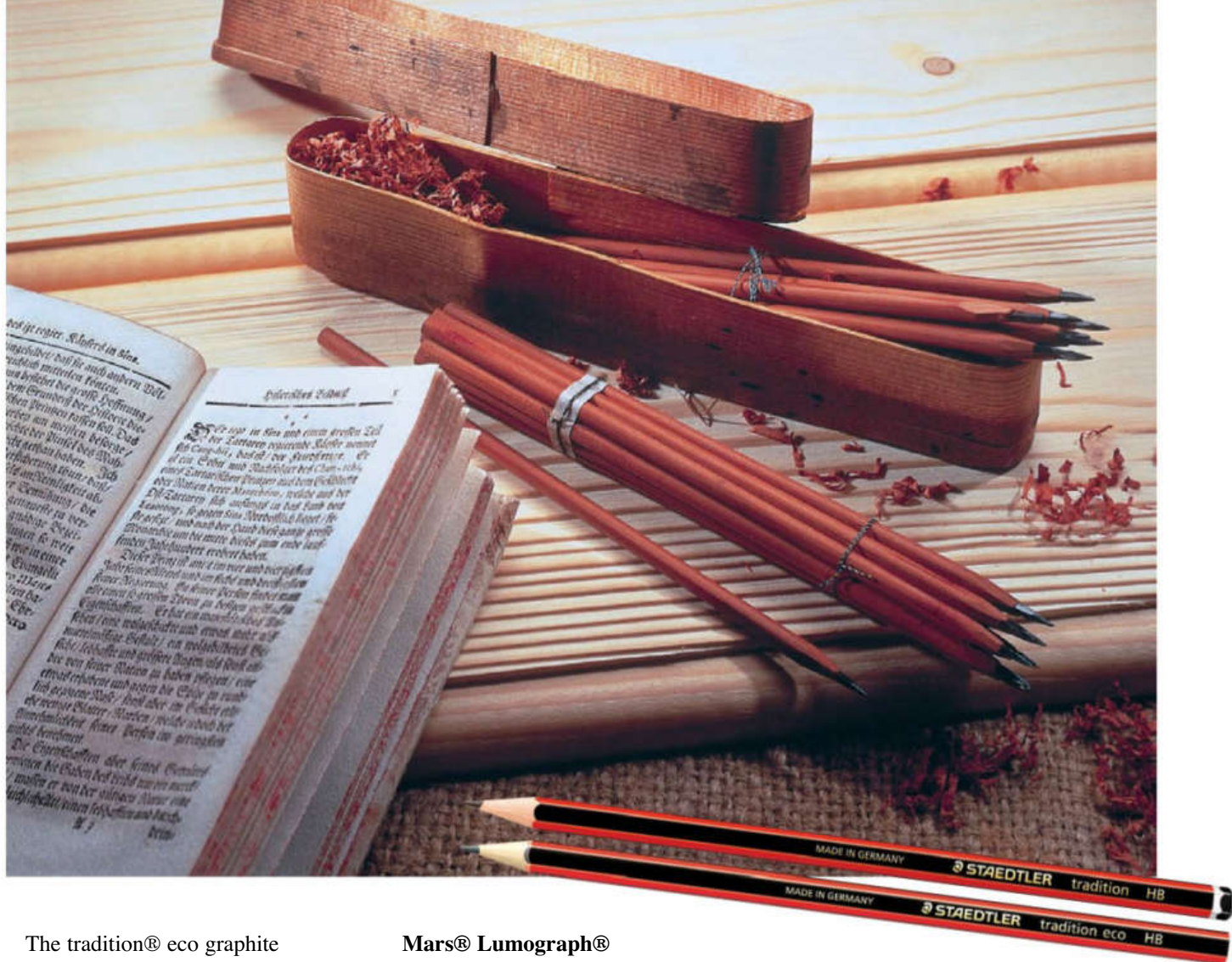
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For further STAEDTLER product information please visit: Web: www.staedtler.com.au



S & S PENCILS AND PASTELS

History of graphite pencils

Graphite is one of the physical forms in which the element carbon is found. The decay of great forests yielded, under sedimentary pressure, the coal deposits common throughout the world. Not so common are the graphite seams formed by more extremes of pressures.

The first graphite ever discovered was found in the Seathwaite Valley on the side of the mountain Seathwaite Fell in Borrowdale, near Keswick, England, in about 1500. The popular story is that, following a very violent storm, the shepherds went out in the morning to see their sheep on the mountain side and found a number of trees had been blown down, tearing away the subsoil as they fell and leaving exposed to view large masses of black material. Pieces were dug out and the shepherds first thought it was coal, but as it would not burn they were at a loss to understand it. It was then found to be an excellent medium for marking sheep. The value of the material was quickly discovered and the mines were taken over by the Government. It was found most useful for medicinal purposes, but its chief use was as moulds for the manufacture of cannon balls. Chemistry was in its infancy and the substance was thought to be a form of lead. Consequently, it was called plumbago (Latin for "lead ore"). The black core of pencils is still referred to as "lead," even though it never contained the element lead.

About 1558, thanks mainly to the Italian schools, the fame of Cumberland graphite spread quickly as being a most useful material to artists all over the world. It was first

used by cutting into rough pieces and wrapping it in sheepskin, but it was the Italians who first developed a wooden holder. The first basic pencils were made as follows:

In 1795 Nicholas Conte discovered a method of mixing powdered graphite with clay and forming the mixture into rods that were then fired in a kiln. By varying the ratio of graphite to clay, the hardness of the graphite rod could also be varied. This method of pencil manufacture remains in use today.







Graphite pencils are graded on the European system using a continuum from "H" (for hardness) to "B" (for blackness), as well as "F" (for fine point). The standard writing pencil is graded HB. Today a set of pencils ranging from a very hard, light-marking pencil to a very soft, black-marking pencil usually ranges from hardest to softest as follows.

Traditional Pencils

Following on from the development of graphite pencils was the development of colour and watercolour pencils. Both these pencil media created a different dimension for conveying expressions of landscapes, portraits et cetera when previously only paint and pastels were available. While mimicking both paint and pastel, in some way this new media brought its own distinctive feel. Colour and watercolour pencils were quickly followed by drawing, pastel and metallic pencils.

Derwent Artists Colouring Pencils

The original artists' colouring pencil. Developed in the 1930s, the Derwent Artists range was originally known as

	1. Starting with the piece of Cumberland Graphite		4. The slab of graphite was inserted in the groove
	2. This was then sawn into slabs		5. The graphite was indented and broken off level with the top of the groove
	3. A piece of wood was grooved with a square groove		6. A thin slat of wood was glued to the top, leaving the graphite encased



the Number 19 range and soon became the flagship of the Derwent range and has remained that way for the past 80 years. The traditional round barrel and wide colour strip (4mm) of the Derwent Artists pencil makes it perfect for broad strokes and free, expressive drawing. The Derwent Artists pencil's slightly waxy texture is ideal for multiple layering and blending to produce an infinite spectrum of subtly different hues and tints. Available in a range of 120 colours, Derwent Artists pencil has stood the test of time.

For a crisper, more precise drawing style, the Derwent Studio range has a slight smaller colour strip (3.5mm) than the Artists pencil and a slim hexagonal barrel. Studio is available in 72 colours, all of which match the colours in the Artists range. These ranges complement each other perfectly!

Derwent Watercolour Pencils

An exciting and versatile colouring medium which can be used to produce an interesting variety of drawing and painting effects – the beauty of watercolour and the precision of a pencil allows you to enjoy the best of both mediums. The soft 3.5mm diameter colour strip incorporates quality pigments and the purest fillers to produce a very water soluble medium. Derwent Watercolour pencils can be used wet or dry, or on wet or dry paper to achieve a wide variety of effects. They are complemented perfectly by the Derwent Aquatone

range. There are 72 classic colours which retain their full intensity whether you use them wet or dry.

Derwent Metallic Pencils

While not a typical “traditional” pencil, metallic coloured pencils were a logical extension to the range of colours available for standard colour pencils. These bright, highly reflective colours work best on a dark background and can be used on their own or in conjunction with other media to add brilliant definition and glowing highlights. Derwent Metallic pencils are water-soluble so you can create interesting line and wash effects. Derwent Metallic is available in 12 brilliant colours, from traditional golds and silvers to shimmering pinks and purples.

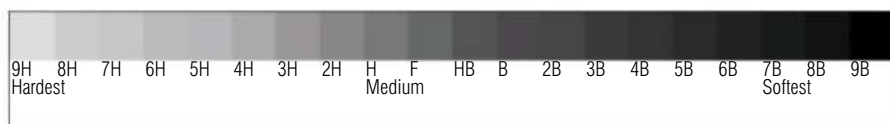
Derwent Coloursoft Pencils

Coloursoft, as the name implies, is a softer pencil than the traditional Derwent Artists pencil but still gives you strong and vibrant colours. The soft textured strip in Coloursoft pencils is perfect for quick, easy lay-down of large blocks of colour. The large, 4mm colour strip is housed in a strong and durable 8mm Cedar wood barrel. Coloursoft pencils are acid-free, do not bloom easily and have superior lightfast ratings to similar brands of soft textured pencils. The velvety softness of the core releases rich, dense colour at a stroke and is perfect for mixing and

blending. Despite its soft texture, Coloursoft sharpens to a fine point and works equally well for detailed illustrations or bold, contemporary still-life drawings and portraiture.

Derwent Pastel Pencils

Derwent has relaunched its Pastel Pencil range with a contemporary new look, softer texture and rejuvenated range of colours. The new softer texture means improved performance. The pencil glides across the surface of the paper, transferring the colour with a velvety touch that produces a smooth and full-bodied, powdery finish. The range of Derwent Pastel Pencils has been reduced from 90 shades to a more balanced selection of 72. The vibrant and intense colours blend easily to create an infinite number of hues and tints. The new pencils sharpen much more easily and provide the user the beauty of pastels with the precision of a pencil. The barrel coating on the pencils uses Derwent's new environmentally friendly water-based paint technology. The Pastel Pencil range is presented in protective tin cases, with the exclusive new drawing from artist Paul Finn on the front. Speaking about the commission, Paul said: “Derwent's new Pastel Pencils are a major improvement on their previous range. The same intense, vivid pigments have been retained, with a much improved binding agent that allows multiple layering, including adding darker layers over light ones. These new and unique pastel pencils also allow me to produce finer, more detailed drawings than with any other pastel pencils I have tried.”





21st Century Pencils

Pencils have come a long way since their inception 500 years ago, although the basic manufacturing process remains the same, though (in most cases) highly mechanised. There is a vast array of pencil types on offer today – the standard colour pencils (which have been around for 100 years or so), watercolour pencils, pastel pencils, oil pencils, charcoal pencils, carbon pencils and, moving into the 21st century, we have such innovative developments as woodless pencils, tinted graphite, water soluble ink pencils and tinted charcoal.

Derwent Aquatone

Aquatone is a solid stick of pure water-soluble pigment, in effect a woodless watercolour pencil containing up to four times as much material as a traditional watercolour pencil – with no wastage! They are perfect for all types of watercolour drawing and painting, allowing the user to create vivid and stunningly different pictures. They are ideal for creating broad strokes of colour or large areas of colour wash and provide quick and easy colour lay down. The Aquatone range contains 24 strong and vibrant colours that all contain the highest quality pigments. Each Aquatone stick measures 7 x 180mm and is individually paper-wrapped.

Inktense by Derwent

Derwent Inktense pencils are an exciting and completely unique range of 71 pure, vibrant, water-soluble ink pencils plus outliner which allows you to draw outlines that are permanent. Inktense combines the brilliant intensity of pen and ink

with versatility of line and wash. When used dry these pencils create strong, vivid tones and by simply applying a light water wash you can achieve a translucent, ink-like effect. The colours can be blended together with a slightly wetted paintbrush. Once dry, the colour will not wash out and can be worked over again with both soluble and non-soluble media. Derwent Inktense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga to vibrant silk painting; traditional watercolours to stunning botanical illustrations. They have also become very popular with fabric artists throughout the world for the colours, permanency and designs that can be achieved using Inktense.

Derwent Tinted Graphite

Graphitint is an exciting drawing pencil that combines the drama and creativity of the graphite medium with a hint of soft, subtle colour. Graphitint can be used wet or dry to produce an amazing range of tinted graphite effects. Graphitint will appeal to any artist seeking a new medium that is highly creative and a little bit different. Used dry like a conventional pencil, Graphitint produces soft tones of grey with just a suggestion of colour. Add water and the colours become far more vibrant. The colours can be lightened or removed with a soft eraser or by lifting out with a brush and clean water. They are available in 24 fabulous colour tints ranging from soft greys, blues and greens to glowing russets, plums and browns. All can be mixed and blended to produce even more subtle colour variations.

Derwent Tinted Charcoal

Tinted Charcoal offers the dramatic beauty of traditional charcoal with a gentle hint of colour. Natural charcoal particles have been mixed with the finest clays then encased in wood to produce a wonderfully expressive drawing tool. The unique deep and light colour tones of charcoal in pencil form make the medium clean and easy to use but provides all the drama and impact expected from charcoal. The colours smudge and blend beautifully to produce deep, rich and diverse tones, making Tinted Charcoal ideal for all type of portraiture and landscape studies.

Derwent Burnishing and Blending pencils

A Burnishing pencil is a hard, colourless pencil which, when used over layers of colour provides a rich, polished finish. Burnishing pushes the pigment into the paper and leaves a photo-like finish. It makes the colours look brighter and can give an image a polished or reflective look by sealing it with a heavy layer of colourless wax. If you want to create a subtle blend of colours then the Derwent Blender is the ideal accessory. The Blender pencil is a soft colourless pencil made from the binder used for coloured pencils. It allows you to blend two or more colours together to create a new colour. At the same time it physically mixes and smoothes the colours so individual strokes and hard edges are softened. Blending pencils make the colours very bright and vivid.

Derwent Onyx Pencils

The Derwent Onyx pencil is made from smooth dark graphite and allows you

to instantly create dense rich jet-black tones, even darker than a Graphic 9B. The Derwent Onyx pencil is equally good for quick expressive sketches as well as detailed technical and architectural drawings. If really deep tones are required these can be built up by applying increased pressure. Less pressure will achieve lighter tones; ideal for more precise work.

Lightfast Pencils – Cretacolor Marino Aquarelle and Karmina Permanent Colouring Pencils

As coloured pencils gain more acceptance as a “serious” fine art medium, the demand for permanent, lightfast drawing materials has increased. Cretacolor of Austria has introduced a range of highly lightfast colouring and aquarelle pencils. Both ranges comprise 36 bright, vivid and permanent colours. Through extensive research Cretacolor found that there were 36 colour pigments that could be guaranteed to have the highest lightfast rating possible. These colours have been produced in accordance with the latest ASTM-D4303, a test specifically devised for the measurement and labelling of pencils for lightfastness on the LF scale which rates the lightfastness on a scale of 1-5 (1 being the highest). The LF (Lightfastness) scale tests the exposure of colours to the equivalent of 100 years of museum lighting. All 36 Marino and Karmina colours were rated at LF1 or

LF2. All colours in these ranges can be inter-mixed to produce numerous tones and will captivate the user with their soft stroke and brilliant tones.

Pastels

Unison Hand Made Soft Pastels –

A work of art even before you use them Unison Soft Pastels are counted among the world’s finest Soft Pastels. In the early 1980s, in the hills of Northumberland, England, artist John Hersey began hand-making his own pastels. An award-winning artist using soft charcoal, Hersey loved the texture of charcoal and the boldness of the absolute black it offered. His work in black and white gave him a keen awareness of light and shadow and he wanted to translate that awareness to the use of colour but he could not find any pastels that provided the colour or performance required. He found that mass produced, factory-made pastels simply did not offer the qualities he was looking for. He began researching to see whether he could construct a mirror to the magic of colour, and Unison Soft Pastels are the result. With Unison pastels, Hersey has developed cycles of related hues from many pigments to reflect the colour seen in nature. “If the sun is the true light, then in the earth also there is true colour,” Hersey writes, “but unlike the sun, the earth is subject to much more coming and going. At one time dawn. At another, twilight. At one time spring. At another,

autumn. Although the true sun remains, the colour is forever changing, its own true nature held between the fingers of the cool blue sky and the radiant sun.”

Specifically developed to be superior in colour, texture and response, Unison Soft Pastels are unlike anything on the market today. The unique colour formulations of Unison Soft Pastels are the result of years of experimentation, culminating in intense, vibrant colours blended almost exclusively from pigment and water. The colour formulations contain only pure pigments in a cycle of related hues instead of merely adding white or black to base colours. The result is intense, vibrant colour application not muddied by the blending of colours. The fact that these pastels are individually hand-rolled, rather than extruded from a machine, means they contain very little binder, thus giving Unison pastels their distinctive smooth texture, delivering a consistency of response across the colour spectrum that is unmatched by other pastels.

Despite manufacturing more than half a million individual sticks a year, Unison Soft Pastels are hand mixed, hand rolled and air-dried. They are mixed meticulously to Hersey’s original recipes and are based on traditional pigments such as cadmiums, cobalts and natural and synthetic earths. The pigment hardly gets pressed at all and sticks are rolled very lightly, which makes the colour extremely rich and





Unison being made



vibrant. This process also creates thicker pastels, which in turn leads to smooth and fluent colour laydown, similar to soft charcoal. Most Unison colours are pure and single pigments. At most, four or five pigments are blended together to create a colour. The grades of colour in Unison Soft Pastels are not made by simply adding black or white to change the hue as is done by most pastel manufacturers. This practice results, Hersey says, in an isolated series of stepped reductions or tints, having no reference to a colouristic whole. Instead, Hersey takes colours and creates cycles of related hues to reflect the unison he sees in nature. Thus the name of his company, Unison Colour. This approach is reflected in the colour value schemes on offer from Unison. They range from reds, yellows, blues, violets and greens to earths, turquoise, lights, portraits and darks. There are 20 different colour value schemes and more than 400 colours in total, ensuring you will find the colour you need every time!

Richeson Signature Pastels

Richeson Signature Pastels are appropriate for every level of creativity. They are well-made, versatile and vibrant. They are perfect for all paintings from sketching to final touches. There are three different types of Richeson Signature pastels to complete your selection. The Soft Handmade Pastels offer a consistent application without crumbling as some softer pastels do. The Soft Round Pastels help you create broad smooth

strokes or fine details. The Richeson Semi-Hard Pastels are perfect for underpainting and have great flat edges for shading. There are 120 identical colours in each of the three ranges.

Richeson Signature Soft Handmade Pastels

These are the top of the range in the Richeson Signature series. These professional quality, hand-rolled soft pastels have a velvety soft texture and are manufactured with only the highest quality pigments and minimal binder making them superior in texture, colour and response. They provide brilliant, intense colour and smooth laydown. Their large size (660 x 160mm) makes them up to 33% larger than most other pastels.

Richeson Signature Medium Soft Round Pastels

These are professional quality, medium-soft round pastels offering superior lightfastness, consistent application without crumbling, bright intense colours and smooth laydown. Manufactured with only the highest quality pigments and binder, Richeson Signature Medium Soft Round pastels are perfect for types of pastel work, from sketching to final touches. The paper-wrapped sticks measure 70mm in length with a 13mm diameter.

Richeson Signature Semi-Hard Square Pastels

These pastels are highly pigmented, lightfast professional quality pastels. Firmer than traditional pastels, they

offer smooth control with a crisp hard edge that resists crumbling, making them ideal for underpainting and shading. They can also be sharpened to a point if desired.

Daler-Rowney Soft Artists Pastels

Over many decades Daler-Rowney has perfected the art of soft pastel making. The finest available pigments are available are combined with other ingredients to give the most and most consistent painting experience through a carefully balanced range of 186 tints. The softness of each pastel allows the production of rich, graduated velvet tones of beautiful richness and hue. All colours come in tints of 1 – 4 (4 being the deepest) with each vibrant colour derived from precise blending of pigment with superior quality chalk and china clay. All colours are non-hazardous with minimal tendency to crumble and dust.

Sakura Nouvel Carré' Artists Pastels

Sakura Nouvel Carré **Artist** Pastels are designed for the student and professional. The square shape is versatile for all work. Corners provide a sharp point; great for quick sketches. The side of the stick gives you broad coverage which is ideal for quick colour fill-ins and blending with a pastel brush. They are semi-hard for minimal finger-powdering and the elimination of paper wrapping. Sakura Nouvel Carré Pastels are water soluble. Artwork may be brushed with water or the pastel may be powdered to mix with water, thus providing the gentle

characteristics of watercolour painting. Carré Pastels are lightfast rated and capable of an infinite range of hues, shades and tints. The pure pigments produce vivid, brilliant colours. The 96 colours provide an excellent range with the fluorescent and pearlescent colours. Carré Pastel pigments are safe – they are certified non-toxic by the Art and Craft Material Institute and meet ASTM D4236 and EN-71 CE standards.

Derwent Pastel Blocks

Derwent Pastels complement the Derwent Pastel Pencil range. The square 8 x 8 x 75mm blocks are silky and smooth, offering effortless colour transfer and infinite blending capabilities. The 36 colours are bright and vibrant and their square shape and smooth, semi-hard texture allows you to use the ends, sides or edges to produce broad strokes and fine detailed lines. Each set contains the colourless Blending White which allows you to blend the 36 colours easily without affecting their density or shade. These pastels are perfect for traditional detailed pastel drawings and bold expressive pieces.

Cretacolor Carre' Artists Pastels

These are made from high quality natural and synthetic pigments and similar in composition to unfired chalk sticks. They offer a high degree of light resistance and stability and are suitable for both amateur and professional artists. They are semi-hard and yet blend easily with minimum dusting. Their square shape allows broad and fine work and performs best on a soft drawing paper of average roughness. They are blendable, extendable, and soluble in water and require fixing. The convenient 7 x 7 x 75mm size is designed to fit in the Cretacolor chalk holder. Available in 72 colours.

Cretacolor Aquastic Watersoluble Oil Pastels

These water-soluble artists' oil pastels produce remarkably smooth strokes of pure, clean, gloss colour. They are made with the highest quality pigments

to guarantee lightfast colours.

They are suitable for use on paper, cardboard, canvas, wood and leather as well as on all smooth surfaces, such as glass, mirror or metal. Sticks are 8.5mm diameter x 100mm in length and available in 40 colours plus a unique "metallic" set that contains eight metallic colours. Aquastic can be used for encaustic, resist, scratch back, watercolour, blending, rubbing, mixing and mixed media.

SpectraFix Pastel Fixative

SpectraFix Workable Spray Fixative is the ultimate fixative for charcoal, pastels and pencils, as it contains no resin varnishes, chemicals or chemical propellants to darken the value and alter the hue of the colours in your work. Also perfect for use to secure underpainting before varnishing or applying oil paint. SpectraFix is formulated from a blend of art-grade natural milk casein, water and pure grain alcohol to produce a colourless, rapid drying, water-resistant and non-yellowing film. The alcohol evaporates rapidly taking the water with it leaving only a thin layer of casein which dries quickly to a protective and archival matte film.

SpectraFix is not packaged in a pressurised aerosol can as the necessary chemical propellant used may cause unforeseeable effects to colour values and hues, your health and the environment. Instead, SpectraFix uses a finger-operated, fine mist sprayer to produce a vaporous mist that has only a minimal effect on a colour's value and does not change the hue – the colours will remain fresh and vibrant even after several layers of SpectraFix. Safe for use indoors or in the classroom! ■



Lorna Lawson

15-20 Minutes Each Day

Virtually born with a passion for animals and birds, this fabulous artist has continually experimented and studied, creating works of art for all to enjoy.

Born in Kenya, East Africa, I was surrounded by the most amazing array of animal and birdlife from the start. Although lions weren't roaming around our sprawling garden, there were plenty of other animals to amaze me and my brothers, such as African Pied Hornbills, Chameleons and a myriad of butterflies. As a family, we also went on regular 'safaris' where we saw many, many birds and animals. This is where

my passion for animals and birds of every shape and size began.

We moved to Scotland when I was seven. The animals were not as exotic but they were there in all forms as we lived on a farm. I was always helping my Dad out, plus looking after orphaned lambs, raising rabbits and ducks as well as having many family pets. That continued once I left home when quite a few parrots, cockatoos and conures owned me. As a result of this

close contact, I love birds of all shapes and sizes. And now there's the dogs!

In my early 40s I moved to Australia and what a wonderful choice of subject matter I have!

As for my artistic history, I am not sure where it started ... well actually at primary school we were given a task of painting nature ... water, fire, wind, etc. ... so I remembered a stormy painting, I think similar to a Turner. I did one ... it 'turned'



into a mass of grey paint. My second attempt was a serene waterfall, which ended up as the winning picture! Unfortunately I didn't have the opportunity to take classes in art as certainly at school I had to study what would stand me in good stead for my future and art was not an option - my mother thought it best I study typing and home economics as it was more than likely I would become a farmer's wife or a secretary!

In my spare time I dabbled. For example, in the 1990s I paid a visit to my younger brother in the north of Scotland where in the nearby cliffs I took some photographs of puffins in mating mode – their beaks take on their colour at this time! This was to be my first foray into watercolours but I now know it was not typical of watercolourists' methods (puffin study). I came to Australia in 2004 and a short time later I got some inspiration from watching a demonstration by Paul Margoscy. I started painting again, this time with acrylics. About five years ago I read about ArtEscape in Cairns and I decided to take the five day workshop with Paul. I got some insight into using watercolour and gouache together on sealed boards and clay boards.

It was a great kick-start and using Windsor and Newton as well as Art Spectrum Gouache I began to paint a range of subjects of the feathered variety, mainly Australian, with the odd diversion to birds from other countries and occasionally furry critters. Soon I was showing and selling some of my paintings in a small art gallery in Queenscliff, Victoria. I also picked up a couple of commissions here (Greater Indian Hornbill, a Jack Russel and Zebra Finches). Since then I have also taken a full day's workshop with Paul, which was a good revision of what I had learned in Cairns.

In 2014 I began to experiment with coloured pencils. At first it was watercolour pencils. The results were good so I ventured onto Faber and Castels Polychromos which I enjoy using at the moment.

I had always wanted to draw and paint but had never taken myself seriously, in





fact as far as I was concerned I was not good enough to take myself seriously, never mind expect anyone else to do so. Plus, no-one told me it takes practice - I always figured that those who could draw well just picked a pencil up and produced a picture as if by magic, and as this did not happen with my drawings or painting then I came to the decision that I wasn't that good!

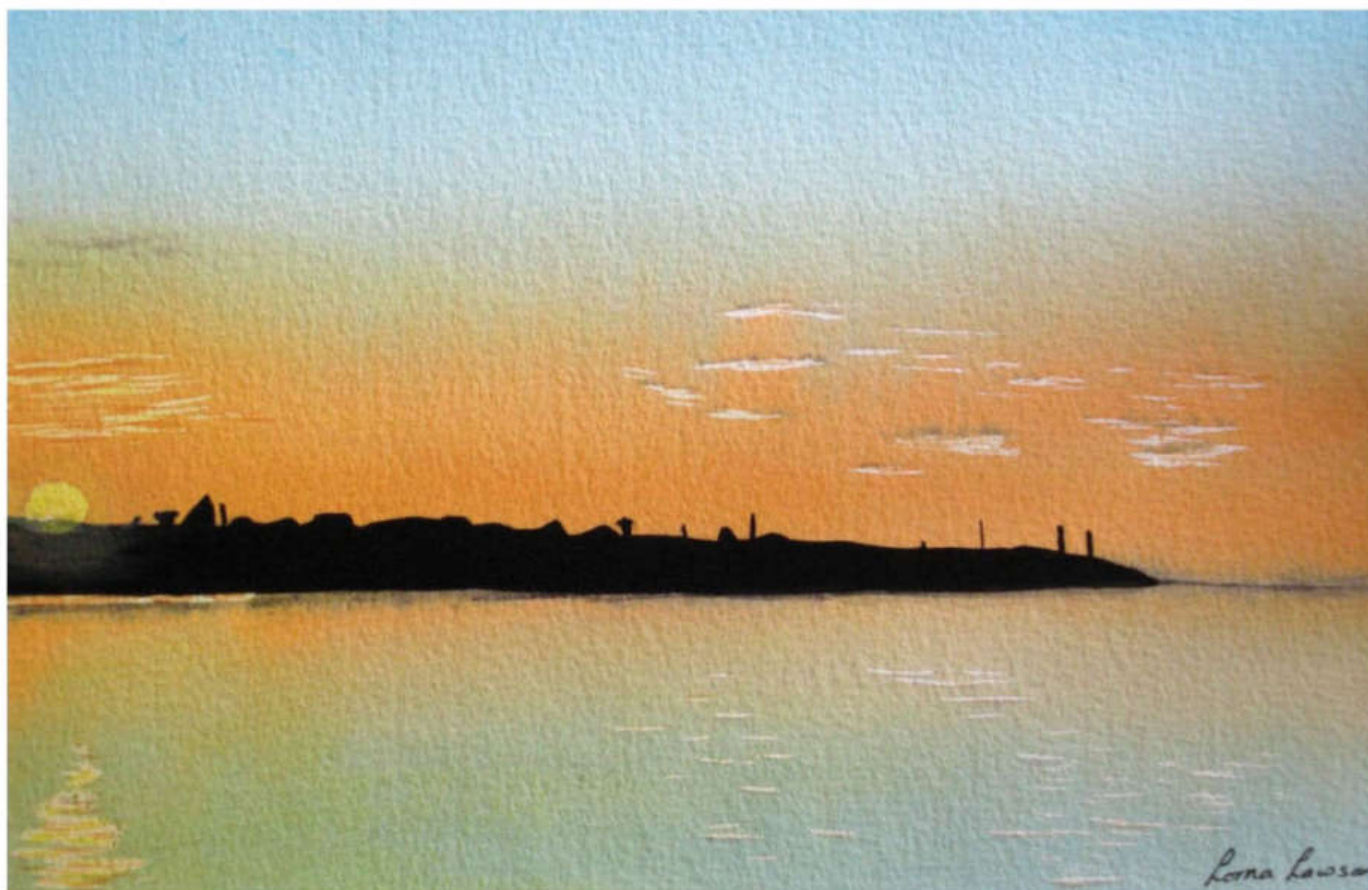
How wrong could I have been? Yes, I know, I hear you: "most artists spend years at Uni and after, perfecting their art". I perfected cooking instead! I remember an article in a 'how to' art magazine saying quite repeatedly that any artist should be doing some sketching, about 15 – 20 minutes, every day. I logged that bit of advice in the back of my brain thinking that it was a good idea but for one reason or another I did not get the sketchbook out regularly enough.

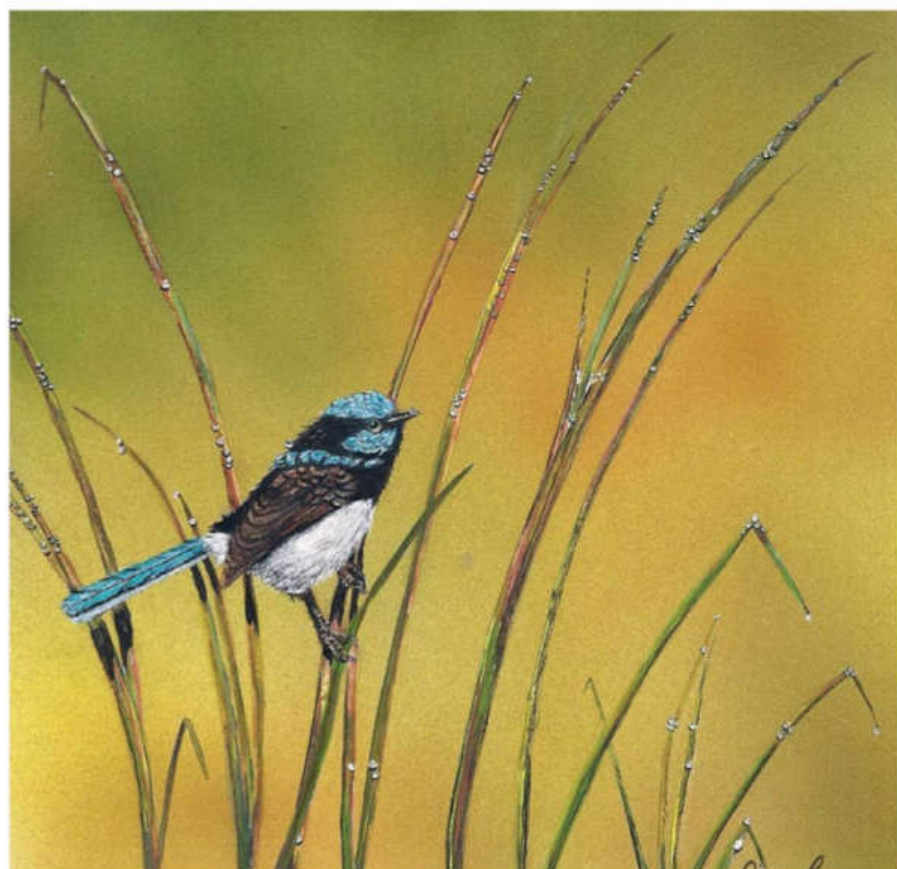
After a bit of success with coloured pencils I went far, far outside of my comfort zone and spent a week in Halls Gap on a one-to-one workshop with internationally renowned wildlife artist Steve Morvell. I was so far outside of my comfort zone as I have never worked with pastels, but also Steve is an artist I have long admired for his beautiful paintings and here was ME working with him all day for five days!

Steve introduced me to pastels and made it seem so easy. Within the first couple of days I had produced a painting of a domestic cat and by the end of the week a lovely kookaburra, many of which visited the gallery so I had the subjects there. Steve also went over many topics that were missing from my 'artistic education' such as how to make depth of field work in your paintings. He didn't just tell me about this but spent time showing examples and with each day's lesson came a lesson on a USB for me to go home with and revisit when needed! Thank you Steve, you are also a great teacher!

It was here that the advice of drawing from life for 15-20 minutes a day would be invaluable to my improvement came back time and time again. Steve is a great proponent of this and I must say though I haven't done it EVERY day, much of the time I do. I also take myself

to the zoo and sketch moving animals (my dogs don't move that much!). I keep a sketch pad with me most of the time to try to catch what is going on, even to the point that I have been sketching my husband and each one is getting better, and portraits are not my forte at all! Other good advice I have come across is to join an art society that suits your medium or subject. After a bit of thought and some research, about a year ago I joined The Wildlife Art Society of Australasia (WASA) and that has been a very good move. Not only do they put on regular meetings but there is always a superb speaker or two. To be part of a group of like-minded people is a great tool for not only improving your artwork and skills but also for getting advice as to how to put yourself out there successfully. For example at one of the talks I attended the speaker (Janet Matthews) spoke about marketing. One of the topics was about keeping records of where you show your paintings and noting which sold and the price you put on them. This way you





can ensure that you have consistency in your pricing and ensure that if you show a painting at one exhibition for \$x, you show it for the same price at the next, as very often the same patrons do the rounds and do notice any disparity.

Art societies usually also offer a selection of exhibitions throughout the year for members to show their works. At my very first exhibition with WASA I sold two paintings, one of which was also Highly Commended by the judging panel. You can imagine how great that felt. It was a boost to my confidence and I have continued to exhibit with WASA with some success.

I also regularly exhibit with local Rotary Clubs, again with reasonable success. They are a reasonably priced way of getting your art out there. I find that the people who go to these shows have a very wide range of interests, but most have an interest in art. If I can't actually show I make a point of visiting shows to see what other artists are showing, their techniques and the presentation of their pictures.

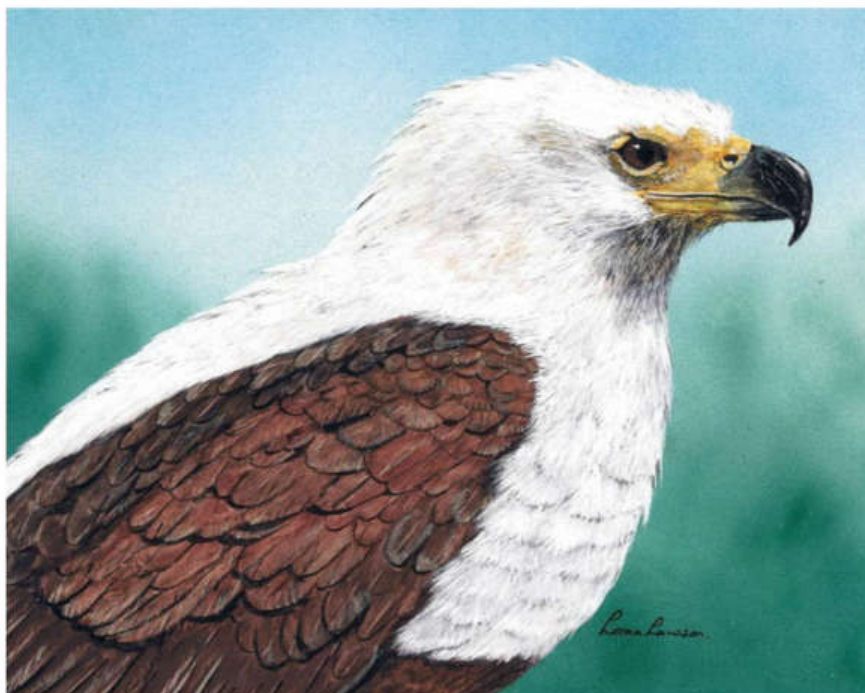


An online site that I have found very useful is Gallery 246. As an artist you join for free as a basic member and you can show your paintings. You can also submit paintings to shows on line. At home, our walls are covered with paintings of animals and birds. This mirrors both my husband's and my passion for animals. My parents introduced me to David Shephard and

he was one of the first artists I fell in love with. Being born in Kenya I have a connection to many of his paintings and some adorn our walls. The very first print I ever bought is one of a pair of lions on what may be an African plain (artist unknown). There are far too many artists whom I have drawn inspiration from for me to list, from Turner with his amazing

use of light in his creations and the Impressionists, such as Monet and Cézanne, to modern day artists such as Vida Pearson and as already mentioned Steve Morvell.

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Pencil

The Kookaburra

Lorna Lawson

The artist spent a number of days in Halls Gap recently, feeding a family of kookaburras their breakfast, and taking many wonderful photographs. This demonstration is from a photograph taken of one of the kookaburras sitting on a branch looking down at its siblings on the ground that were eating the bits of liver fed to them.



MATERIALS

- 140lb Fabriano Hot Press watercolour paper
- H Graphite Pencil
- Stylus with a small head and slightly larger head
- Dr Ph Martin's Bleed Proof White

Faber and Castel Polychromo coloured pencils:

- Black
- Burnt Ochre
- Burnt Sienna
- Cream
- Dark Indigo
- Dark Pthalo Blue
- Earth Green Yellowish
- Indian Red
- Ivory
- Light Cobalt Turquoise
- Light Flesh
- Light Green
- Light Ultramarine
- Mauve
- Middle Cadmium Red
- Naples Ochre
- Olive Green Yellowish
- Pine Green
- Raw Umber
- Walnut Brown
- Warm Grey II
- Warm Grey V

Derwent coloured pencil

- Turquoise Green



STEP ONE

Using 140lb Fabriano Hot Press Watercolour paper and an H Graphite Pencil I made a faint drawing of the bird using a grid so that I got the proportions correct.

STEP TWO

I will be leaving the background blank, putting the emphasis on the branches and the bird.

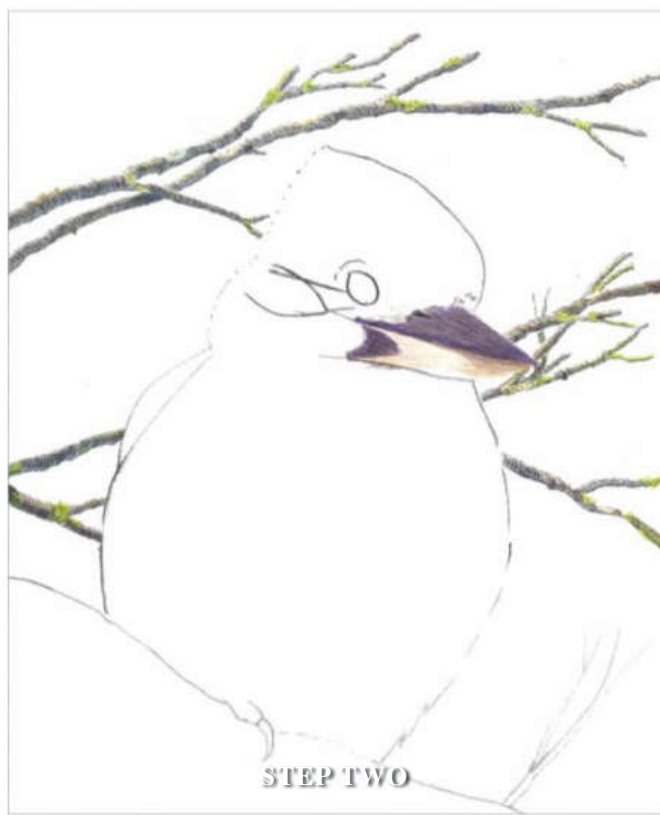
Starting with the branches behind the kookaburra and using curved strokes, I applied Dark Indigo for the undersides, with Warm Grey V and Ivory for the sunlit upper sides, then Earth Green Yellowish and Permanent Green Olive for the lichen on the bark. I then used Walnut Brown to 'fill in' the branches.

For the upper mandible I blended Light Ultramarine, Ivory, Walnut Brown, Mauve and Warm Grey V to get a nice, polished, heavy look.

On the lower mandible I used Light Flesh as the base, then Walnut Brown, Mauve and Light Ultramarine to add shadows, with Olive Green Yellowish where there is a reflection from the branch and grass below.

STEP THREE

Going onto the head of the bird I started with the eye. Firstly using the stylus (small head) I scored around the lower rim and where the highlights were going to be. Then I applied Dark Indigo to the pupil and gently built up the iris with Burnt Sienna and Indian Red, followed by an over rub of Naples Ochre to the lower section and Dark Pthalo Blue in the upper section around the white flashes. I then used the Dr Ph Martin's Bleed Proof White to really highlight those light reflections. Using Dark Indigo, Walnut Brown,



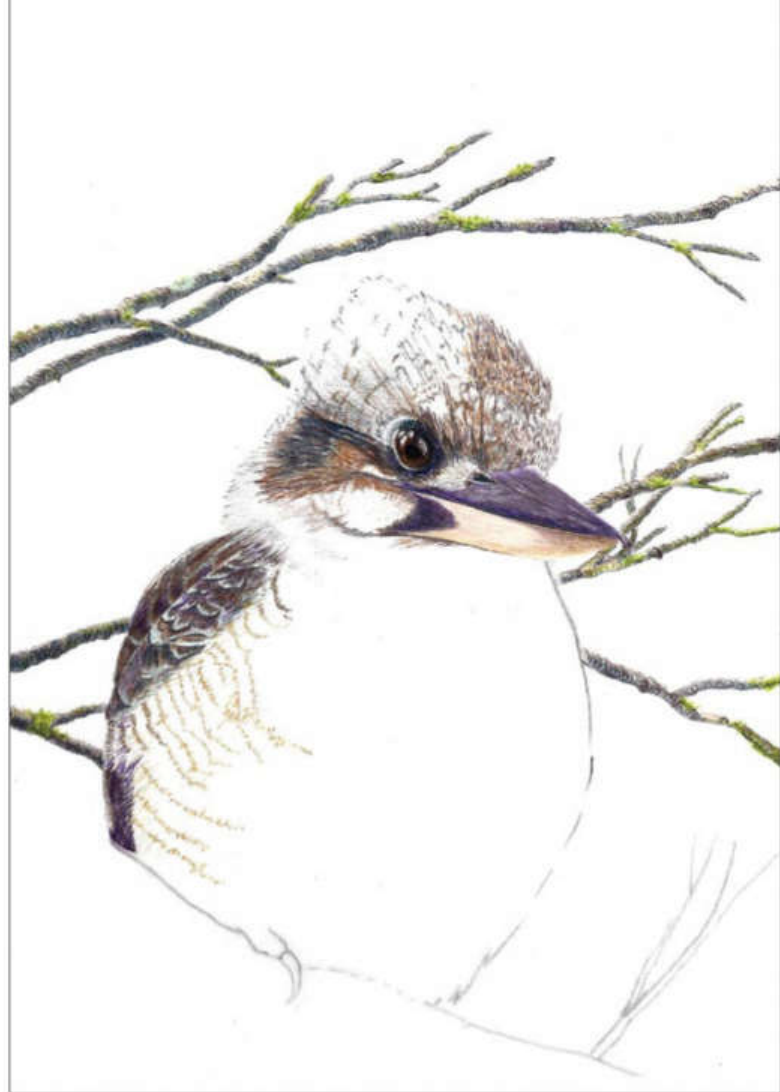
Burnt Sienna and Burnt Ochra I started to build up the feathers. I will return to these later once I can see the comparison to the body.

STEP FOUR

Next I moved onto the wings and the little bit of the back that is visible. Rather than doing it in sections, I first laid down a light layer of the Light Cobalt Turquoise, then used blends of Walnut Brown, Mauve, Indian Red and Burnt Sienna to build up the feathers with Dark Indigo used for shadowing and light outlining. I used Raw Umber to start the feathering on the body.

STEP FIVE

As this is a youngster I wanted to have a bit of a 'fluffy' look to him so I did not want to show a lot of individual feathers.



In the previous step I had already shown the barring in the area just below the wing, next I set out where I wanted the bare paper to give the illusion on light on the breast feathers.

Then using Burnt Ochre, Dark Indigo, Earth Green Yellowish, Raw Umber, Walnut Brown, Warm Grey II and V I began to build up the breast feathers, feet and shadows in those areas, paying particular

attention to the patch below the beak.

Using Burnt Umber I filled in some of the head where I wanted the sections to 'come forward'.

At this stage I also put in faint shadows under the claws to

ARTIST'S HINTS AND TIPS

- Keep a flat brush handy, and regularly brush over your picture to avoid pencil dust being rubbed into your picture. I use a 4 ½ cm Hake brush but a cheap DIY painting brush would do the job too.
- Once I have applied coloured pencil and need to rest my hand on it to reach other areas I place a piece of paper under my hand and am very careful not to drag that piece of paper as I move my hand.
- Unless you have a specific colour in mind such a something akin to black, I find if I randomly apply one colour on top of the other there is a chance of it becoming 'muddy'. Always test the mix before applying it, this way you avoid the possibility of having to start again.
- With the last tip in mind don't get too disappointed if you get to near the end of the project and find it is not right. Use it as a learning curve, make notes on the picture itself and keep it as a reminder to look at when you get on with the revised version ... I had to do that with this project and it was a good lesson for me!
- I try to keeps the colours to a minimum but sometimes that just doesn't work (I think I was up to 20 for this painting) but it is worth keeping it in mind!

remind me they are there when
I come to filling in the branch
this little guy is resting on.

FINAL STEP

Nearly there ... the branch this little fella is resting on. It is covered in lichen of different shades and textures, plus with shadows and light the colours were quite complex, so much so, I ended up using almost of the colours I used in the rest of the painting, plus a couple more! Sorry Steve - more than 10! Once done I made a few adjustments – a bit more of a shadow under the beak, and some colour in the lower belly feathers reflecting the colour from the branch.

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Katrina McFarlane

Stirring Feelings

By Katrina McFarlane

With her unique but likeable style, this lady wants to stir feelings in people ... so she looks for subject matter that stirs feelings in her.

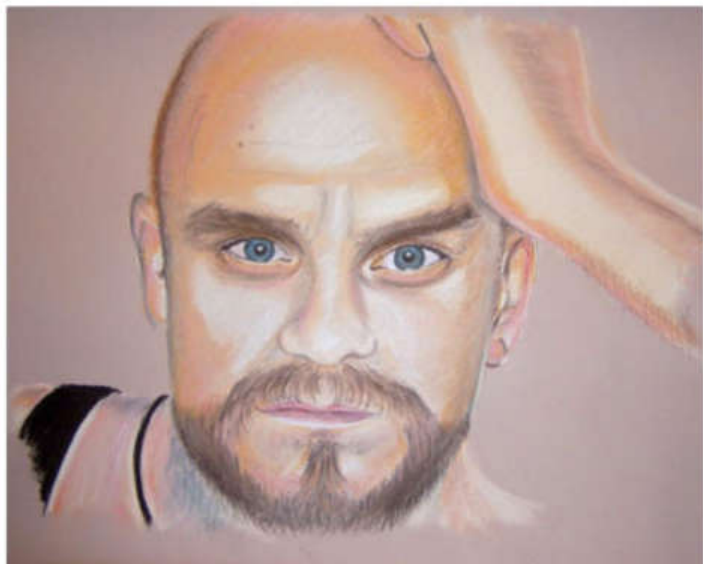


I spent most of my childhood and teenage years in Orange, in central western New South Wales – although I was born in nearby Wellington. My family and I recently moved to the beautiful banks of the Manning River on an old dairy farm, near the semi-coastal town of Taree on the New South Wales mid north coast.

For as long as I can remember I have loved all aspects of art – especially drawing and painting. I would draw on anything I could find. I would spend hours in the stationery sections of shops just pondering what each product did and how I could use it. In senior high school, I took art for a major subject. Unfortunately, half of my marks were based on history – which I just couldn't get into.

I have kept most of my drawings and paintings from the early years. I joined a drawing and painting class with a friend when I was about 20. I enjoyed it, but found the setting up and cleaning up after was a lot of hassle. After marriage and children my passion was put on hold for a while as I did not have a special room for my art and I had to pack away everything after I finished each session, which only ever lasted for an hour. Besides that, little hands always wanted to join in with me ... and oil paint was too hard to remove off little girls.

As my family grew, I dabbled with drawing here and there. But I didn't



have time for classes until I moved to the Outback town of Cobar. I heard about a free drawing class held at the library by well known local artist Pete Rogers. We started with charcoal and then moved on to graphite. I was amazed by the man's patient teaching ability, and how he fine-tuned my skills. My passion took off again.

The class met weekly. Each of us would bring tips and techniques. Most of us had children at school and we enjoyed our 'time out' and doing something we loved. Then I found out that Jenny Greentree (who was featured in a recent issue of this magazine) lived

only 160 kilometres away at Bourke. So off I went and joined one of her morning classes.

Jenny Greentree's techniques inspired me to have a go at pastels.

During my stint in Cobar, I also attended a few of Sue Nelson's workshops. She mainly taught acrylic landscapes and brought out the wonderful colours of the Outback.

I am passionate about the past, things of old. I know when I see, hear or smell something that reminds me of my past ... I feel happy. I want to bring that into my pictures so when others look at them it brings them happiness too. I love the

colours in creation. The Outback has outstandingly rich colours. I now see the coast is the same. At a young age, most are taught that the sky is blue and trees are brown and green. Since experimenting with pastels, I have come to realise that there are so many more colours in Nature than we were taught.

I have always wanted to draw people so that they actually look like who I am drawing. Older people fascinate me. Their faces show life experiences and I want to interpret that in my pictures. I want to continue to challenge myself – trying new mediums, new techniques and new subjects.





I draw for family and friends; and for myself. I have sold the odd piece. I would like to sell more. I look to the future and hope to earn a comfortable living from my art. I would like to teach others, too ... I truly believe that all can draw, given the right tools and methods; and all can learn to love their work.

I played with oils and acrylics years ago but found graphite, charcoal and pastels (especially pastels) more forgiving.

People fascinate me; especially older people and babies. I like rusty things as well ... such as corrugated sheds, old cars, and anything made from timber. Our art group in Cobar took a photographic trip out to 'Narri' Station taking photographs of the old mine, and buildings and cars that were abandoned years ago. As a group we shared pictures with each other. We still share our photographs and are willing to share with those who also struggle to find good reference material. I am in the process of setting up a website for this purpose.

I have displayed a few works in the Outback Festival at Cobar and in the local show. In the 2008 Outback Festival, one of my pictures won the People's Choice award. Two of my works in the Cobar show got a first and second placing.

I love to look at all types of art work. I love to look through magazines, books and galleries to see what others are doing. I would like people to look at my work and say I have a unique but likeable style. I want my art to stir feelings in people, so I look for work that stirs feelings in me. My family are my best critics. They seem to know what I want, and they help me to find it.

I really liked one of my earlier graphite portraits of an elderly aboriginal man; just his face. I had just discovered the tortillan (or paper stump), and wanted to experiment with it. The detail in his face was awesome. I spent hours on small areas of the face. People just stared at the final product. It sold not long after.

Art Spectrum ColourFix paper is my choice. A cup of tea was dripped on one of my portraits on the ColourFix, and I was able to wipe it away and continue with no evidence of damage. A very light spray of fixative every now and then helps me to avoid mud.

Most of my works hang in the house of a very good friend of mine. Lyn was one of the encouraging fellow students in Cobar. She had a silly idea that one day I would be a famous artist and she would be the one who would own earlier pieces of my work. My family have a few pieces also on their walls – mostly pastel portraits of their kids.

I love the boldness and use of colour in Jenny Greentree's work. Jocelyn Girle (featured in Issue 57 of Artist's Palette magazine) inspired me too ... her work is something I would love on my wall.



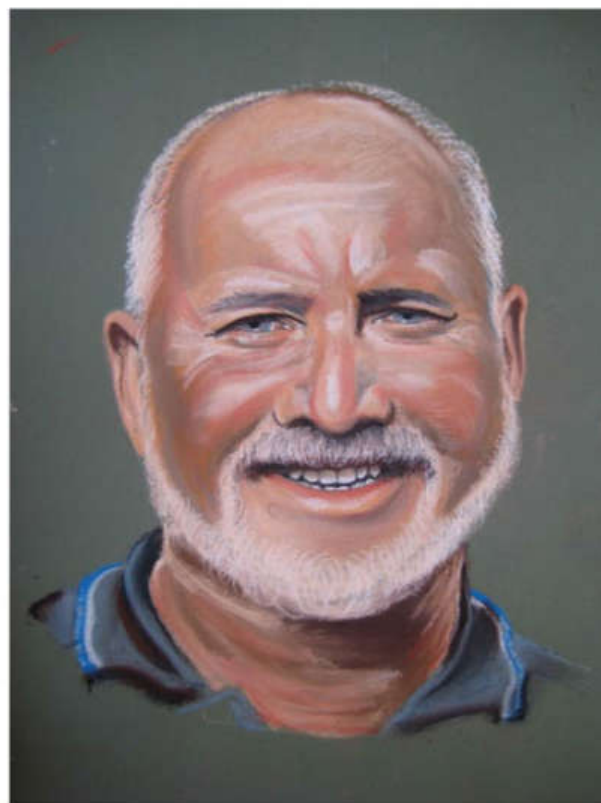
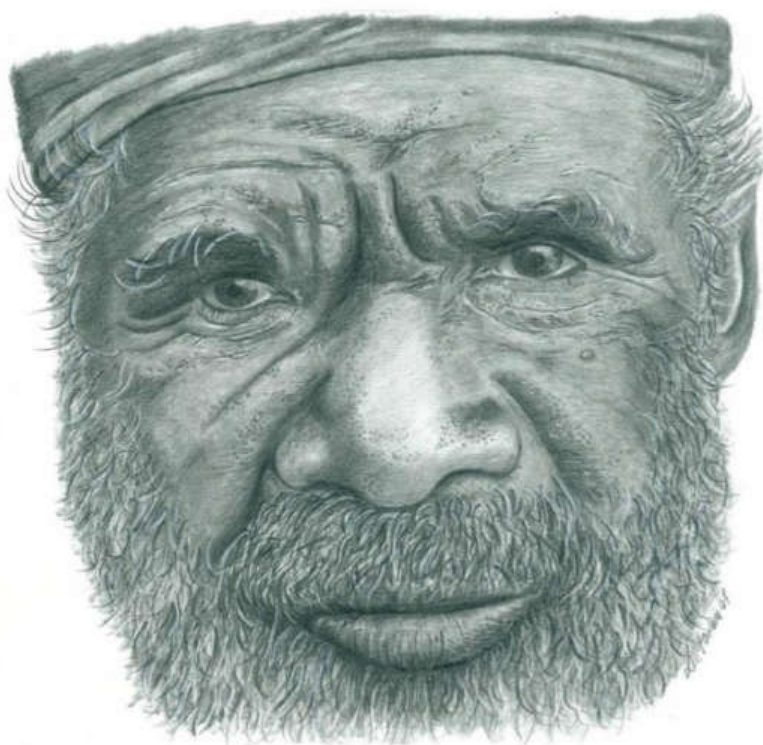
I have taught pastels to the art group I belonged to in Cobar. When they heard my family were leaving town, they said I had to show them how I used pastels. They wanted to drain every bit of information out of my head before I left. This was done at no charge, of course. We met weekly and they just copied step-by-step what I did. Each picture was very different; but all were amazed at how great they turned out.

I like to start with dark colours and layer my lighter ones on top. To me, this makes sense. Some paint and draw the other way. It needs to make sense to the individual artist or it won't work (or they won't enjoy it). I have found there are no rigid rules in art.

When working on a piece, I look at it regularly from a distance. Mistakes, such as out of proportion areas or

wrong colours, tend to eventually stand out. Comments from my family also frequently help me to see where things may need to change.

I would like to sell enough art so my husband can retire. And I would love to pass on what I have been privileged to learn to others ... so that they too can draw and paint and learn to love their work by finding their own styles. ■



Pastels

'Woofa'

By Katrina McFarlane



The subject of this Demonstration is a very good friend of the artist and a well known character from Cobar. Will Brown is affectionately known as 'Woofa'.

MATERIALS

- Art Spectrum ColourFix paper – Black.
- A mixture of pastel pencils and pastel sticks.
- Sanding paper.
- Kneadable eraser.
- Sharpener.
- Workable fixative.

STEP ONE

Because I love Art Spectrum ColourFix paper, I chose black as the background colour. In using black I hoped to highlight Woofa's distinguished hair and beard. For this portrait I transferred the image (rather than hand-drawing it). I feel the importance of getting the features correct can make or break a portrait. I can hand-draw portraits, using a measurement method, but it takes a very long time and basically produces the same result. I like to have images of the subject around me as I draw, hoping to capture the personality.



STEP ONE



STEP TWO



STEP THREE

STEP TWO

I examined the reference photographs and chose my colours. I started with the dark colours in the face (although there were not many); and then commenced to layer the lighter colours to establish a base. This was done roughly, as you can see. I used my fingers to blend.

Make sure you wash and dry your hands regularly during blending. I have at times had up to eight fingers that have had eight different colours on them – and many times I have used the wrong finger to blend on the wrong colour. As I use each colour I put it aside, building a pile of materials so that colours that I am using regularly

are easily accessible (and I am not left wondering which colour I have used). I work predominately on the face at first, so as not to smudge any surrounding areas; and I spray lightly with workable fixative between each step to avoid 'mud'.

STEP THREE

The eyes. Most people are drawn to the eyes in a portrait – so the shape, colour and reflective light are highly important. I examined the reference photographs for colour detail. I sharpened my pencils (but not to a point). Using sanding paper, I sanded the pencil tips to a sharp edge.

This allowed me to get a fine edge; and lines in detailed areas, such as the eyes.

At this stage, in this project, I was not altogether convinced the portrait would work. This is a common occurrence in most of my works ... but I always soldier on.

STEP FOUR

I used light skin and light orange coloured pencils and heavily blended them with the other colours. I used my fingers to blend as well; and I redrew the glasses lightly with black. I was happy again. I started to draw in the hair and the beard.



STEP FOUR



STEP FIVE



STEP FIVE



STEP SIX



STEP SEVEN

STEP FIVE

As I had used too much light skin colour in Step Four, I re-blended in some of the redder colour in the face. I darkened and thickened the glasses and added white to the highlighted areas, including the glasses. I tried to highlight in the direction of the hair or skin.

I also used a bluey colour for the shadowed areas, like those around the nose and sides of the face. My favourite colour for this is the Derwent Pastel Pencil colour of 'Indigo'. I use it in most of my drawings.

I placed my drawing and reference photographs where I could see them while sitting in the lounge room. I viewed the work from a distance, for a couple of days. My family did the same and offered suggestions of where things might need to change. I noticed that the glasses were out of proportion on the right.

STEP SIX

I worked on the detail. I played with the eyes. I added fine white hairs to the brows and started to build the beard and hair. Using white and a light

skin coloured pencil, I again toned down the red. I added a little more of a light orange to some areas as well. I used a grey in the hair and beard.

STEP SEVEN

Trying very hard to bring out the highlights in the hair, I used a finely sharpened white pencil – but I also sparingly used grey, umber and indigo to add colour to the hair. The glasses were adjusted. The subject had fine red capillaries on his cheeks (without them it would not be 'him').

Using a kneadable eraser, I blotted the black areas of the paper to remove loose pastel. I do not rub, as that would leave bits of the eraser on the paper.

FINAL STEP

I added the suit and a bow tie. I used white, black and indigo for this. When I had finished, I flicked some white at the bottom of the beard over the clothing to give it a bit of depth.

Not forgetting an important part, I signed and dated the finished work. ■

ARTIST'S HINTS AND TIPS

- Draw every day if possible; even if only for 15 minutes.
- Do demonstrations found in books, magazines (like this one), and DVDs. It is amazing what you will learn from these.
- Drawing can be a lonely hobby – start a group where you all draw or paint together regularly and enjoy sharing your passion and ideas.
- Continue to challenge yourself. Don't assume you cannot do something. Just give it a go. If it doesn't work, find out why and what to do about it. Then have another go until you're happy with it.
- Take your camera everywhere. Take hundreds of photographs ... every now and then, one or two of them will be outstanding.
- Learn to love your work.

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Ian Reardon

The Desire to Experiment

Edited by Trevor Lang

Near Moree in north-western New South Wales, this gifted 'man on the land' nurtures a passion for painting the wild plains that surround him – while capturing their many moods and characters.



Ian Reardon first became interested in art through his grandfather who worked in pencil and watercolours and also painted window-front signs for shops in Grafton.

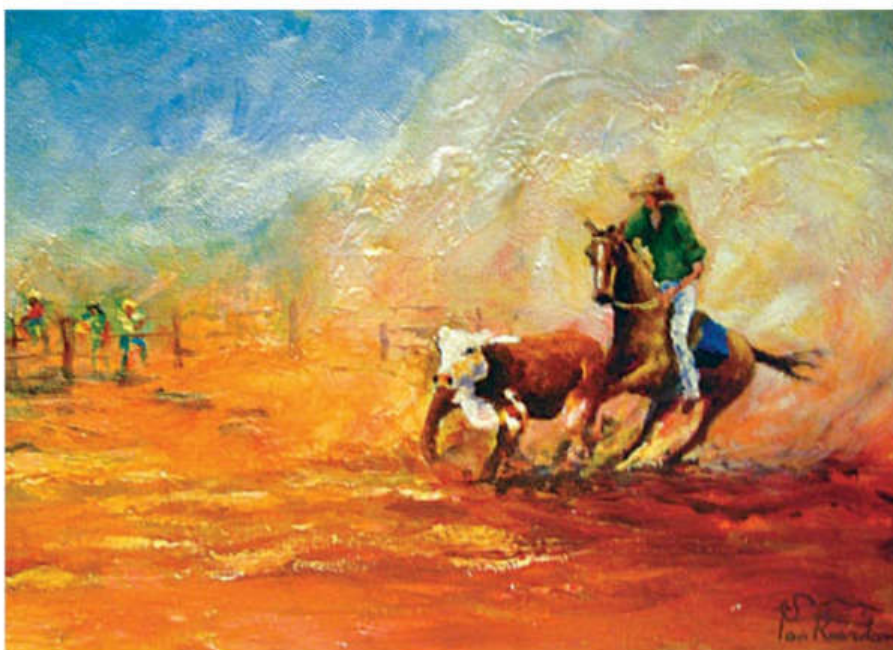
Ian took art as a subject at the Southport school on Queensland's Gold Coast when he was 12 years old. Art was always his favourite subject. During his school years, his grandfather entered two of Ian's works in the Jacaranda Art Exhibition. He was delighted and encouraged to receive a first prize in the Under 14 section for a watercolour, and a 'highly commended' in the Open section for a pastel picture.

"I left school at 16 years of age to work on the family farm," Ian relates. "I am still there today; and now run the property with my son Dan. Those early years, for me, cemented a great love of the land and all that goes with it ... including horses, dogs and cattle. I love my life in the bush; I love the characters associated with it – like some of the shearers, station hands, jackaroos and drovers that I cross paths with. Some of my fondest memories are of droving and meeting fascinating country people. These elements often appear in many of my paintings."

Ian Reardon was far too busy in his youth to continue with art. The life he led at that time wasn't really conducive to painting. The illness of his father was what propelled him to return to art – so, ironically, out of something hard and upsetting came something that he was excited and passionate about.

"My father was seriously ill and my mother couldn't look after him alone, so I had to take time out from the farm to help," he explains. "After moving my father around and taking care of the odd jobs I found myself with time on my hands – something I wasn't that comfortable with. To fill in time, I decided to take up the brushes and see where it would lead me. I took myself down to the





local art shop and was amazed by the huge range of art materials available – things had really changed in this area since my school days.”

The spark was quickly re-ignited for Ian.

“I found that I really loved using colours, sketching, and telling stories through painting,” he says. “Since then, art has become a great passion of mine; and every spare minute I can get away from work on the farm I retreat to my studio and paint. I find it’s a great way to relax and something that I really enjoy doing.”

This man has a great desire to experiment with new mediums, painting surfaces and methods. He finds that trying new mediums and looking for new ways of doing things prevents him from becoming stale ... and he would definitely recommend this strategy to other artists.

One of his favourite mediums is pen and ink. Pen and ink pictures with watercolour washes have a special look of their own: They are casual; they are good for depicting humorous episodes; and they are quick and fun to do. They work well with characters, landscapes, streetscapes and still life images; as well as quick sketches.

Most of Ian Reardon’s sales have been through commissions, art exhibitions and contacts made through his local framer at the ‘Red Shed’ in Moree.

He has invested a lot of time in the past decade learning from various masters of various mediums and trying to expand his skill base to improve his work. He has been instructed by some wonderfully talented artists including Miles Autty (watercolours), Tony Champ (acrylics), Herman Pekel (acrylics), Jenny McNaughton (watercolours), Barbara McManus (watercolours), Lyn Diefenbock (pastels), Robert Wade (watercolours) and Robert Wilson (oils).

“Although I have found the many workshops and classes I have taken very helpful, I have been careful not to spend too much time working with one particular artist,” Ian says. “I want to allow my own style to develop without too much influence from one particular area.”

Two artists who greatly influenced his work were Hugh Sawrey and Sir Patrick Kilvington – both men captured the feel of life in the bush so well. Both these artists spent many years as jackaroos and drovers while pursuing their artistic endeavours. Ian’s view is that if someone spends a wealth of time with their subject – living it – they will really have a feel for it, and know it well ... and that will come out in their work.

He is also in awe of the early French Impressionists (Degas in particular), as well as the Australian Impressionists.

Ian Reardon’s farm is situated south-east of Moree. He has lived there all his life. The Kaputar National Park between Narrabri and Moree has always fascinated him, too, and often finds its way into his wonderful paintings. ■



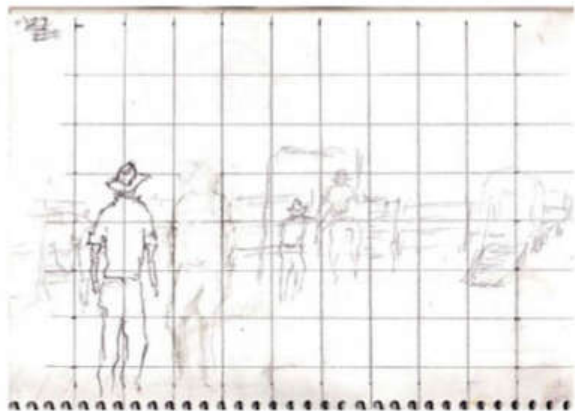
Pastels

Images of Heat and Dust

By Ian Reardon

Stock workers on Australia's dusty cattle stations inspire this artist. This largely pictorial article shows some of the steps he follows in producing his works of art.





MATERIALS

- Sketch book.
- Tinted Spectrum Sanded Paper.
- Pastels.
- Watercolours (optional).

THE PROCESS

Most of my subject matter comes from my immediate environment, memories and photographs.

Firstly, I take a picture 'in my head' of the subject matter.

Then I try to imagine it in my head as a finished work.

I use my sketch book to try different compositions of the subject, to see which one strikes a chord.

I next produce an A4 sketch – trying to get things as accurate as possible – sometimes doing a watercolour wash to attempt to get a feel for the subject and an insight into how it might look as a completed work.

Most of the time (although not always), I will use the image from my sketch and square it up onto a larger surface.

I like using Tinted Spectrum Sanded Paper which takes pastels superbly. ■



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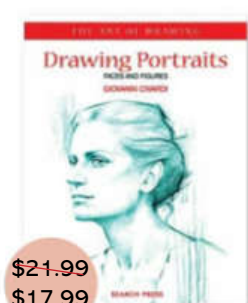
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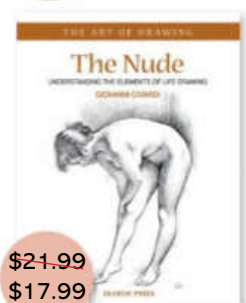
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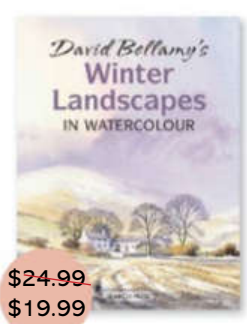
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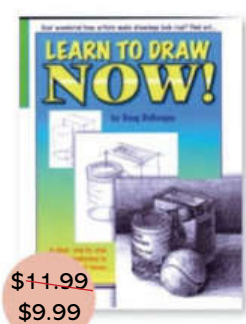
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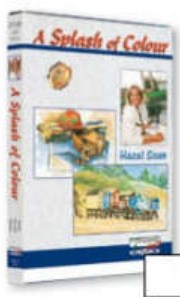
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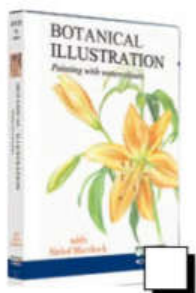
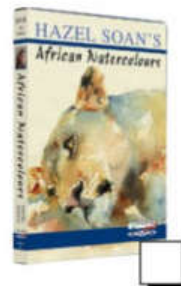
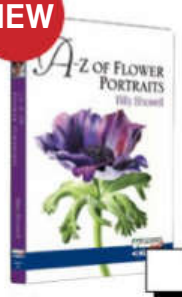
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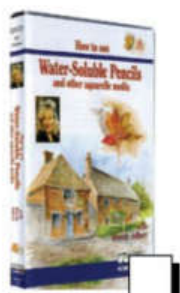
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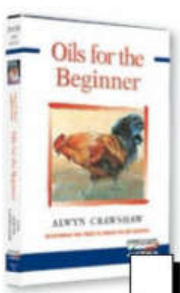
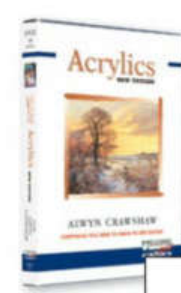
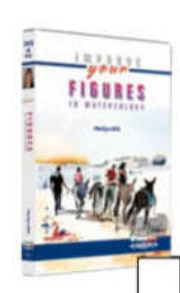
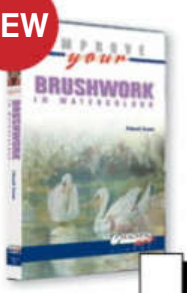
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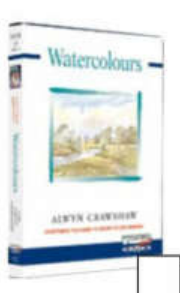
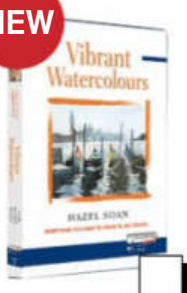
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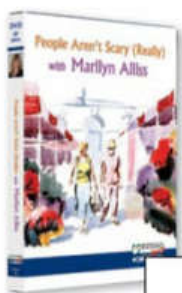
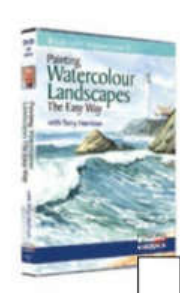
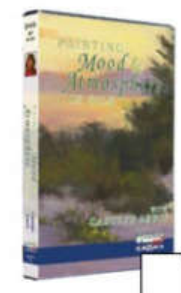
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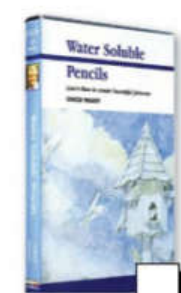
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